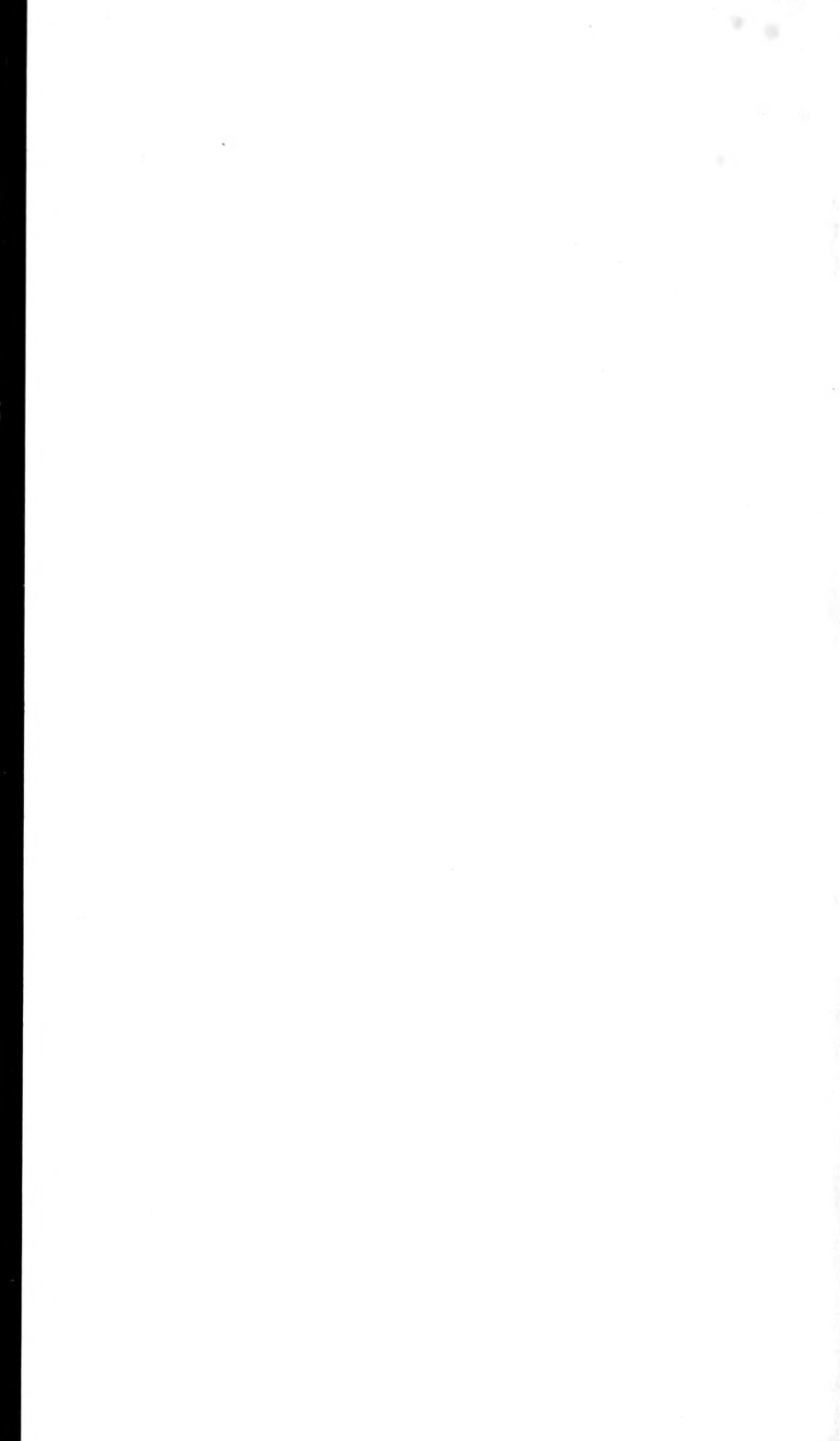


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THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

FACULTY RECITAL

by

MR EFREM ZIMBALIST, Violinist

MR VLADIMIR SOKOLOFF at the Piano

Wednesday Evening, January 24, 1940, at 8:30 o'clock

PROGRAMME

I

Suite in A minor..... CHRISTIAN SINDING

Presto
Adagio
Tempo giusto

Sonata in A major MAX RAGER
(For violin alone)

Allegro
Andantino
Presto

Sonata in G minor.....EFREM ZIMBALIST

Adagio sostenuto—Allegro moderato
Andante amoroso
Allegro vivo

II

Concerto Gregoriano..... OTTORINO RESPIGHI

Andante tranquillo
Andante espressivo e sostenuto
Allegro energico

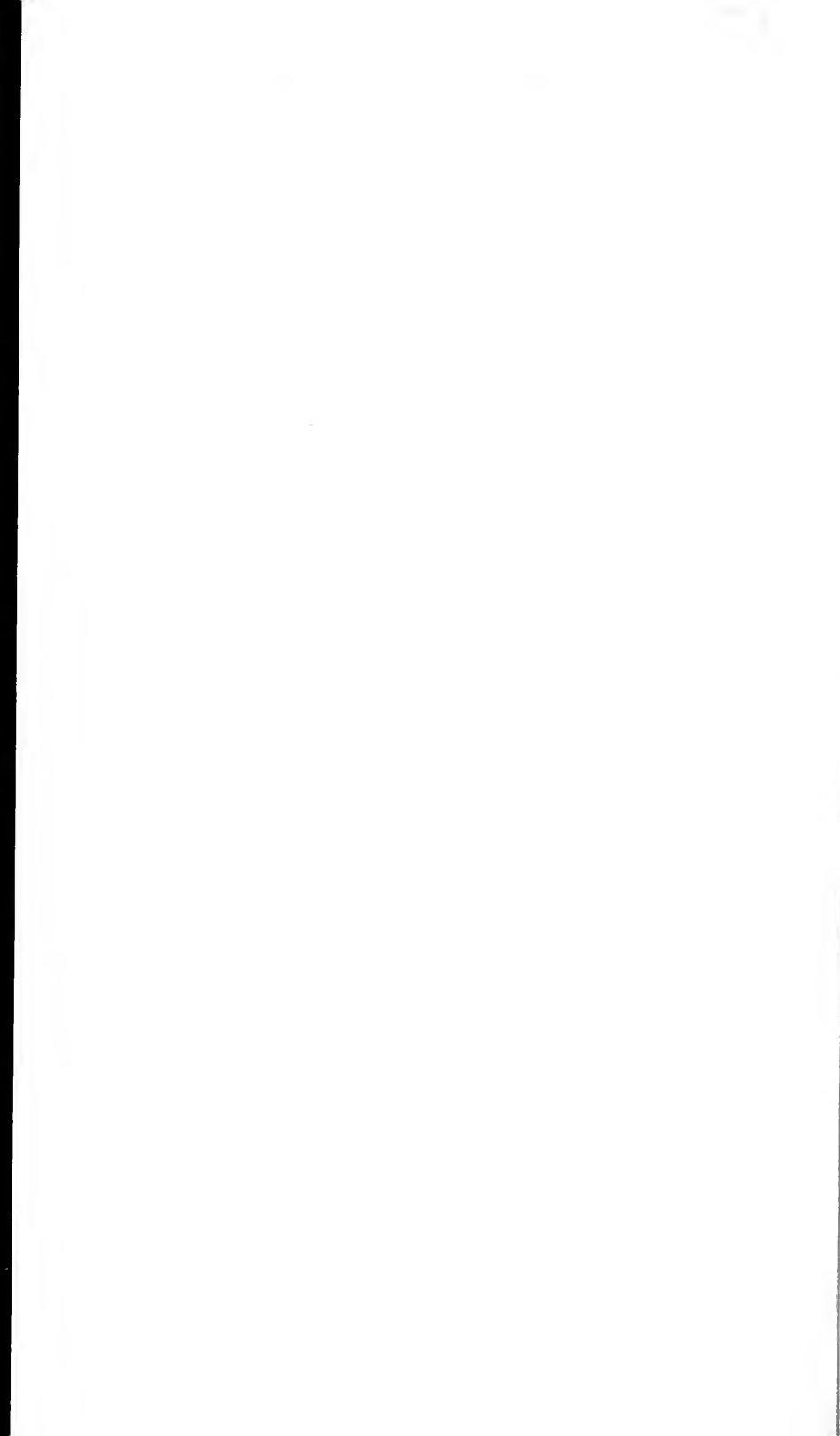
III

Dance of the reed flutes }
Arab dance..... } TSCHAIKOWSKY-THARE
Chinese dance..... }

Concert phantasy on

Rimsky-Korsakoff's "Le coq d'or"..... EFREM ZIMBALIST

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

FACULTY RECITAL

MR STEUART WILSON, Tenor

MR HARRY KAUFMAN, Pianist

Collaborating

Monday Evening, February 12, 1940, at 8:30 o'clock

PROGRAMME

I

Arias with violoncello obbligato.....JOHANN SEBASTIAN BACH
"Woferne Du," from Cantata 41
"O Seelen-Paradies," from Cantata 172

MARY WILSON, *Violoncello*

II

Total eclipse.....GEORGE FREDERICK HANDEL
Evening hymn (on a ground bass).....HENRY PURCELL
Momus to Mars.....WILLIAM BOYCE

III

L'amour de moi.....XV century, *edited by* TIERSOT
Le papillon et la fleur.....}.....GABRIEL FAURÉ
Clair de lune.....}
Comment, disaient-ils.....FRANZ LISZT

IV

Schwanengesang.....}
Auflösung.....}.....FRANZ SCHUBERT
Die Forelle.....}
Das verlassne Mägdelein.....}
Aufträge.....}.....ROBERT SCHUMANN

V

Lutenist songs (1600-1620)

Come away, come sweet love.....}
Farewell, unkind!.....}
Weep you no more, sad fountains.....}
Farewell to arms.....}
When from my love.....}
Whither runneth my sweetheart?.....}.....JOHN BARTLETT

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

FACULTY RECITAL

MADAME ELISABETH SCHUMANN, Soprano

MR LEO ROSENEK, at the Piano

Thursday Evening, February 15, 1940. at 8:30 o'clock

PROGRAMME

I

Ridente la calma
Oiseaux, si tous les ans
Das Veilchen
Meine Wünsche

WOLFGANG AMADEUS MOZART

II

An Silvia
Der Schmetterling
Erlafsee
Fischerweise

FRANZ SCHUBERT

III

Auch kleine Dinge können uns entzücken.
Frage und Antwort
Frühling übers Jahr
Du denkst mit einem Fädchen mich zu fangen

HUGO WOLF

IV

Ich atmet' einen linden Duft
Wer hat dies Liedlein erdacht?
Frieden
Gretel

GUSTAV MAHLER

HANS ERICH PFITZNER

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

FACULTY RECITAL

DR ALEXANDER McCURDY, Organist

Wednesday Evening, February 21, 1940, at 8:30 o'clock

PROGRAMME

I

Prelude and Fugue in E minor

Vivace from *Second Trio-Sonata*

Three Chorale Preludes

Alle Menschen müssen sterben

Vater unser im Himmelreich

Erbarm' dich mein, O Herre Gott

Prelude and Fugue in A minor

JOHANN SEBASTIAN BACH

II

Canon in B minor, Opus 56, No. 5

ROBERT SCHUMANN

Three Chorale Preludes, Opus 122

JOHANNES BRAHMS

Es ist ein' Ros' entsprungen, No. 8

O Welt, ich muss dich lassen, No. 11

O Welt, ich muss dich lassen, No. 3

The Tumult in the Praetorium

from the Passion Symphony

PAUL DE MALEINGREAU

III

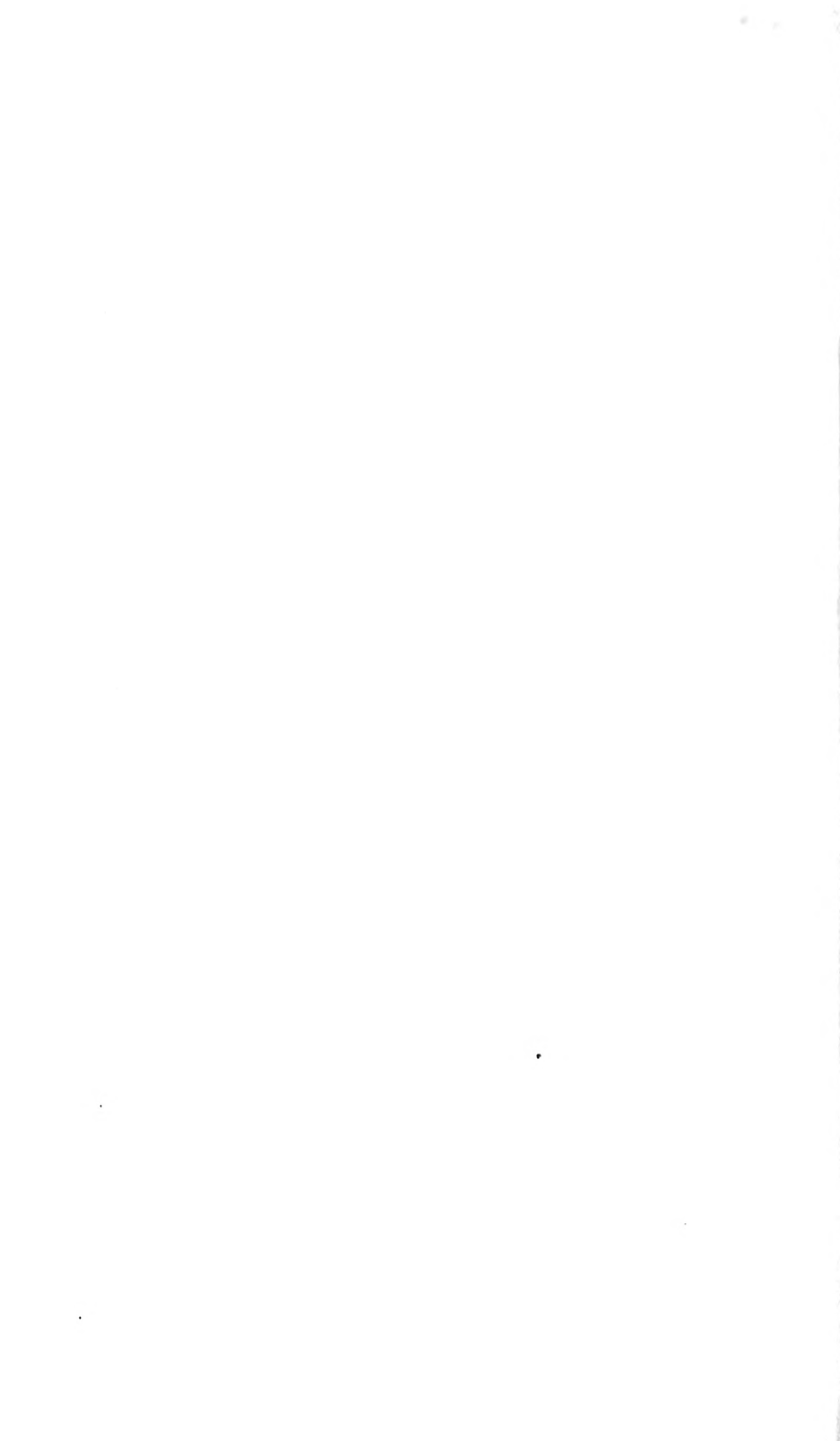
Communion

RICHARD PURVIS

Veni Emmanuel

ARTHUR EGERTON

AEOLIAN-SKINNER ORGAN



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-1940

FACULTY RECITAL

Madame EUFEMIA GIANNINI GREGORY, Soprano

Mr LEO ROSENEK, at the Piano

Tuesday Evening, March 5, 1940, at 8:30 o'clock

PROGRAMME

I

"Casta Diva" from "Norma"

VINCENZO BELLINI

II

O kühler Wald....

Ach, wende diesen Blick

Lob des Leidens

Wiegenlied

JOHANNES BRAHMS

RICHARD STRAUSS

III

"Green" from "Aquarelles"

"Fantoques" from "Fêtes galantes"

Sleep now

Love went a-riding

CLAUDE DEBUSSY

SAMUEL BARBER

FRANK BRIDGE

IV

Nana

Al amor

Poesie persiane, No. 3

Riflessi

MANUEL DE FALLA

FERNANDO OBRADORS

FRANCESCO SANTOLIVUDO

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

FACULTY RECITAL

by

DAVID SAPERTON, *Pianist*

Tuesday Evening, March 26, 1940, at 8:30 o'clock

PROGRAMME OF COMPOSITIONS

BY LEOPOLD GODOWSKY

I

Passacaglia

Composed as a tribute to the memory of Franz Schubert on the eve of the hundredth anniversary of his death. The theme is based on the first eight bars of the *Unfinished Symphony*.

II

Four selections from *Phonoramas—Java*

Gamelan

The gardens of Buitenzorg

Chattering monkeys at the sacred Lake of Wendit

In the streets of old Batavia

III

Ten studies on Chopin's Etudes

Opus 25, No. 1 in A flat major, third version

Opus 10, No. 2 in A minor, second version—*Ignis fatuus*

Posthumous etude in E major, first version. Originally in A flat major

Opus 25, No. 6 in G sharp minor

Opus 25, No. 5 in E minor, first version

Opus 10, No. 5 and Opus 25, No. 9 combined, in G flat major—*Badinage*

Opus 10, No. 6 in E flat minor for the left hand alone

Opus 10, No. 11 and Opus 25, No. 3 combined, in F major

Opus 10, No. 7 in G flat major, second version. Originally in C major—*Nocturne*

Opus 10, No. 7 in C major, first version—*Toccata*

IV

Triana (transcribed from Albéniz)

V

Symphonic metamorphosis on theme from the "Artist-Life" waltz of Johann Strauss



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SIXTEENTH SEASON—1939-40

FACULTY RECITAL BY
MR JORGE BOLET, PIANIST

SATURDAY AFTERNOON, APRIL 27, 1940, AT 4:00 O'CLOCK



P R O G R A M M E

I

Prelude, Aria and Finale..... CÉSAR FRANCK

II

Sonata in A Major..... FRANZ SCHUBERT

Allegro
Andantino
Scherzo. Allegro vivace
Rondo. Allegretto

III

Seven études

C major, Opus 10, No. 1	}	FRÉDÉRIC CHOPIN
E major, Opus 10, No. 3		
C major, Opus 10, No. 7		
F major, Opus 25, No. 3		
C minor, Opus 10, No. 12		
F minor (Posthumous)		
F major, Opus 10, No. 8		

Ballade in G minor, Opus 23

Mr Bolet is a graduate of Mr Saperton in Piano

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

GRADUATION RECITAL

of

ZADEL SKOLOVSKY, Pianist

Student of ISABELLE VENGEROVA

Sunday Afternoon, December 3, 1939, at 4:00 o'clock

PROGRAMME

I

Toccata in C major

BACH-BUSONI

Prelude

Intermezzo

Fugue

Variations sérieuses in D minor, Opus 54

MENDELSSOHN

Sonata in B minor, Opus 58

CHOPIN

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

II

Intermezzo in E flat major, Opus 117, No. 1

BRAHMS

Jeux d'eau

RAVEL

La terrasse des audiences du clair de lune

DEBUSSY

Feux d'artifice

Ballet music from "Rosamunde"

SCHUBERT-GODOWSKY

Devotion

GODOWSKY

Mephisto Walzer

LISZT

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

GRADUATION RECITAL

of

LYNNE WAINWRIGHT,

Harpist

Student of CARLOS SALZEDO

Tuesday Evening, December 5, 1939, at 8.30 o'clock

PROGRAMME

I

Sonata in C minor..... GIOVANNI BATTISTA PESCETTI
1704-1766

Allegro vigoroso
Andantino espressivo
Presto

Gavotte from "Iphegenia in Aulis".... CHRISTOPHER W. VON GLUCK
1714-1787

Theme and Variations.....JOSEF HAYDN
1732-1809

Bourrée.....JOHANN SEBASTIAN BACH
1685-1750

II

Chorale and Variations.....CHARLES M. WIDOR
With piano accompaniment reduced from the orchestra score

CARLOS SALZEDO *at the piano*

III

Concert Variations on Adeste Fideles (1938).....CARLOS SALZEDO
Divertissements.....ANDRÉ CAPLET

à la française
à l'espagnole

IV

Scintillation (1936). .. CARLOS SALZEDO

LYON & HEALY HARP

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Sixteenth Season—1939-40

RECITAL OF MUSIC FOR THE HARP

by
Students of Carlos Salzedo

Tuesday Evening, December 12, 1939, at 8:30 o'clock

PROGRAMME

I

Lamentation	}	(1917)	CARLOS SALZEDO
Quietude			
Irrescence			
Introspection			
Whirlwind			

JANET PUTNAM

II

Short Stories in Music (1934)	.....	CARLOS SALZEDO
On Donkey-back		
Rain Drops		
Madonna and Child		
Night Breeze		
Pirouetting Music Box		
At Church		
Goldfish		
The Mermaid's Chimes		
Behind the Barracks		

RUTH DEAN

III

Prelude in C major	.....	SERGE PROKOFIEFF
Brahms' Lullaby	.....transcribed by	CARLOS SALZEDO
Scintillation (1936)	.....	CARLOS SALZEDO

ANN NISBET

LYON & HEALY HARPS



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

Wednesday Evening, January 31, 1940, at 8:30 o'clock

AN EVENING OF OPERA

by

STUDENTS OF DR. WOHLMUTH

JOSEPH S. LEVINE }
EZRA RACHLIN } at the piano

PROGRAMME

I

IMPROVISATIONS

II

FRAGMENTS FROM MOZART OPERAS, SUNG IN ENGLISH

"THE ABDUCTION FROM THE SERAGLIO"

Osmin.....JAMES COSMOS
Belmonte.....DONALD HULTGREN

"DON GIOVANNI"

Giovanni.....HOWARD VANDERBURG
Donna Anna.....MURIEL ROBERTSON
Leporello.....GORDON SAYRE
Commendatore.....ROBERT GROOTERS

"THE MAGIC FLUTE"

Papageno.....THOMAS PERKINS
Papagena.....MARGARET LILY
First Boy.....HELEN WORRILOW
Second Boy.....HILDA MORSE
Third Boy.....VELMA CALDWELL

Mr. Levine graduated in 1935 under Dr. Josef Hofmann

Mr. Rachlin graduated in 1937 under Mr. David Saperton

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

Thursday Evening, February 8, 1940, at 8:30 o'clock

RECITAL

by

SOL KAPLAN, Pianist

Graduate Pupil of Madame Isabelle Vengerova

PROGRAMME

I

Variations and fugue on a theme by Handel, Opus 24.....BRAHMS

II

Sonata in A flat major, Opus 110.....BEETHOVEN

Moderato cantabile molto espressivo

Allegro molto

Adagio, ma non troppo; Allegro, ma non troppo

Impromptu in F sharp major, Opus 36 }.....CHOPIN
Three etudes, Opus 25 }

No. 8 in D flat major

No. 4 in C sharp minor

No. 12 in C minor

III

Etude in C minor, Opus 2, No. 4 }.....PROKOFIEV
Vision fugitive, Opus 22, No. 16 }
Suggestion diabolique, Opus 4, No. 4 }

Nine preludes.....SHOSTAKOVICH

C sharp minor, E major, F sharp major

E flat minor, D flat major, A flat major

F minor, D major, D minor

Islamey.....BALAKIREV



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-1940

GRADUATION RECITAL

of

NOAH BIELSKI, Violin

Student of Mr Zimbalist

VLADIMIR SOKOLOFF, at the Piano

Monday Evening, March 4, 1940, at 8:30 o'clock

PROGRAMME

I

Sonata No. 2 in A major, Opus 100

JOHANNES BRAHMS

Allegro amabile
Andante tranquillo
Allegretto grazioso

II

Concerto in D major (K. 218)

WOLFGANG AMADEUS MOZART

Allegro
Andante cantabile
Rondeau

III

Concerto in D major

PAGANINI-KREISLER

... × × ×
(an original transcription)

IV

La plus que lente . . .

CLAUDE DEBUSSY

Tzigane... ..

MAURICE RAVEL

Mr Sokoloff was graduated in 1936 under Mr Harry Kaufman

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

GRADUATION RECITAL

of

Abbey Simon, *Pianist*

Student of Mr Saperton

Thursday Evening, March 14, 1940, at 8:30 o'clock

P R O G R A M M E

I

Toccata, Adagio and Fugue in C major	BACH-BUSONI
Abegg variations	ROBERT SCHUMANN

II

Sonata in E major, Opus 109	LUDWIG VAN BEETHOVEN
Vivace	
Prestissimo	
Andante molto cantabile ed espressivo	

III

Nocturne in F sharp minor, Opus 48, No. 2	FRÉDÉRIC CHOPIN
Etudes:	
D flat major, Opus 25, No. 8	
F major, Opus 25, No. 3	
F minor (Posthumous)	
C sharp minor, Opus 10, No. 4	

IV

Prelude in E flat major, Opus 23, No. 6	SERGEI RACHMANINOV
Alborada del gracioso	MAURICE RAVEL
Music box	LEOPOLD GODOWSKY
Islamey	MILY BALAKIREV

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

RECITAL OF MUSIC FOR THE VIOLIN

by

Students of Mr Zimbalist

Vladimir Sokoloff at the Piano

Wednesday Evening, March 27, 1940, at 8:30 o'clock

P R O G R A M M E

I

Prelude in E major

BACH-KREISLER

DIANA STEINER

II

Rondo capriccioso, Opus 28

CAMILLE SAINT-SAËNS

EUGENE CAMPIONE

III

Tzigane

MAURICE RAVEL

LAURA ARCHERA

IV

Variations on a theme by Corelli

TARTINI-KREISLER

Scherzo—Tarentelle

HENRI WIENIAWSKI

SAUNDRA MAAZEL

V

Concerto No. 1 in D major, Opus 6

NICCOLO PAGANINI

Allegro maestoso

ELLIOTT FISHER

VI

First movement from

Concerto in D major, Opus 35

PETER ILICH TSCHAIKOVSKY

Allegro moderato

MARGUERITE KUEHNE

VII

Poème, Opus 25

ERNEST CHAUSSON

Caprice, d'après l'étude en forme de valse

Opus 52, No. 6

SAINT-SAËNS-YSAÏE

VEDA REYNOLDS

VIII

Concerto No. 2 in D minor, Opus 44

MAX BRUCH

Adagio, ma non troppo

Recitativo: Allegro moderato

Finale: Allegro molto

RAFAEL DRUIAN

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

RECITAL OF MUSIC FOR THE DOUBLE BASS

by

Students of Mr Torello

Leonard Bernstein *at the Piano*

Friday Evening, March 29, 1940, at 8:30 o'clock

P R O G R A M M E

I

Sonate.....JEAN BAPTISTE LOEILLET

Largo
Allemande
Gavotte
Gigue

Harmonized by E. Meriz
(First Performance)

JANE TYRE

II

Sonate in G major.....JOHANN ERNST GALLIARD

Lento
Allegro
Andante teneramente
Allegro spiritoso

Harmonized by E. Meriz
(First Performance)

ROGER SCOTT

III

Per questo bella mano—Aria for bass
with contrabass obbligato.....WOLFGANG AMADEUS MOZART

JAMES COSMOS, *Baritone*

HARRY SAFSTROM

IV

Chanson triste.....SERGE KOUSSEVITZKY

Elegia.....GIOVANNI BOTTESINI

ROGER SCOTT

V

Concerto, Opus 3.....KOUSSEVITZKY

Allegro
Andante
Allegro

HENRY PORTNOI

VI

Tarentella in A minor.....BOTTESINI

FERDINAND MARESH

Mr Bernstein is a student of Mme Vengerova

Mr Cosmos is a student of Mr Wilson

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

RECITAL OF MUSIC FOR THE PIANO

by

Students of Mr Saperton

Monday Evening, April 8, 1940, at 8:30 o'clock

P R O G R A M M E

I

Toccata and Fugue in D minor..... BACH-TAUSIG
EDNA LARSON

II

Second and third movements of Concerto
in D major, Opus 21..... JOSEPH HAYDN
Larghetto
Rondo all' ongarese. Allegro assai
(Second piano part played by Margot Ros)
RUDOLF FAVALORO

III

First movement of Sonata in E flat,
Opus 31, No. 3..... LUDWIG VAN BEETHOVEN
Allegro
Reflets dans l'eau..... CLAUDE DEBUSSY
Andaluza..... MANUEL DE FALLA
FLORENCE CAPLAN

IV

Variations sérieuses, Opus 54 FELIX MENDELSSOHN
MARGOT ROS

V

32 Variations in C minor..... BEETHOVEN
SEYMOUR LIPKIN

VI

Nocturne in B major, Opus 62, No. 1 } FRÉDÉRIC CHOPIN
Scherzo in C sharp minor, Opus 39 }
JOHN SIMMS

VII

Capriccio in G minor, Opus 116, No. 3 } JOHANNES BRAHMS
Intermezzo in B flat minor, Opus 117, No. 2 }
Etude in G sharp minor, Opus 25, No. 6 } CHOPIN
Etude in E flat major, Opus 10, No. 11 }
Ondine, from *Gaspard de la nuit* MAURICE RAVEL
ROBERT CORNMAN

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

RECITAL OF VOCAL MUSIC

by

Students of Mme Schumann

Miss Elizabeth Westmoreland at the Piano

Tuesday Afternoon, April 9, 1940, at 4:00 o'clock

P R O G R A M M E

I

Vo' cercando in queste valli.....EMANUELE D'ASTORGA
Shepherd! Thy demeanour vary.....OLD ENGLISH
(Arranged by H. Lane Wilson)

HELEN WORRILOW

II

Rugiadose odorose.....ALLESANDRO SCARLATTI
La pastorella.....FRANZ SCHUBERT

MARIA MANSKI

III

Se tu m'ami se sospiri.....GIOVANNI BATTISTA PERGOLESI
Spirate pur, spirate.....STEFANO DONAUDY

MARGARETTE GODWIN

IV

Leise, leise, fromme Weise,
from *Der Freischütz*.....CARL MARIA VON WEBER

BARBARA TROXELL

V

He shall feed His flock, from *The Messiah*.....GEORGE FREDERICK HANDEL
Deh, contentatevi.....GIACOMO CARISSIMI

VELMA CALDWELL

VI

Saper vorreste, from *Un ballo in maschera*.....GIUSEPPE VERDI
Bravour-Variations, on a theme from Mozart.....ADAM-SCHMIDT
(Flute obbligato by Burnett Atkinson)

MARGARET LILLY

VII

Ah, mai non cessate.....DONAUDY
Sommi Dei, from *Radamisto*.....HANDEL
Ancora un passo or via, from *Madam Butterfly*.....GIACOMO PUCCINI

WILLA STEWART

VIII

Wer rief dich denn. }.....HUGO WOLF
Nun lass uns Frieden schliessen. }
SpleenCLAUDE DEBUSSY
NicoletteMAURICE RAVEL
I hear an army.....SAMUEL BARBER

HILDA MORSE

Mr Atkinson is a student of Mr Kincaid

Miss Westmoreland was graduated in 1934 under Mr Kaufman

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

GRADUATION RECITAL

of

Frederick Vogelgesang, *Violin*

Student of Mr Zimbalist

Vladimir Sokoloff at the Piano

Thursday Evening, April 11, 1940, at 8:30 o'clock

P R O G R A M M E

I

Chaconne in G minor TOMMASO VITALI

II

Fugue from Sonata No. 5 in C major JOHANN SEBASTIAN BACH

III

Concerto in D major, Opus 35 PETER ILYITCH TCHAIKOVSKY

Allegro moderato

Canzonetta

Allegro vivacissimo

IV

Moto perpetuo, Opus 11 NICCOLO PAGANINI

Tango EFREM ZIMBALIST

Fantasy on airs from Bizet's *Carmen* SARASATE-ZIMBALIST

Mr Sokoloff was graduated in 1936 under Mr Kaufman

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE VIOLONCELLO BY STUDENTS OF MR SALMOND

Ralph Berkowitz at the Piano

TUESDAY EVENING, APRIL 16, 1940, at 8:30 O'CLOCK



PROGRAMME

I

Two movements from the Sonata in A minor, Opus 36.....EDVARD GRIEG
Andante molto tranquillo
Allegro agitato
ESTHER GRUHN

II

Arioso.....JOHANN SEBASTIAN BACH
Siciliana.....FRANCESCO VERACINI
(*arranged by Joseph Salmon*)
Vivace.....JEAN BAPTISTE SENAILLÉ
(*arranged by Joseph Salmon*)
TRUE CHAPPELL

III

Requiem for three violoncellos, Opus 66.....DAVID POPPER
TRUE CHAPPELL, ESTHER GRUHN AND WINIFRED SCHAEFFER

IV

Variations symphoniques, Opus 23.....LÉON BOËLLMANN
WINIFRED SCHAEFFER

V

String trio in C minor, Opus 9, No. 3.....LUDWIG VAN BEETHOVEN
Allegro con spirito
Adagio con espressione
Scherzo. Allegro molto e vivace
Finale. Presto
HERBERT BAUMEL, *Violin* JULIUS WEISSMAN, *Viola*
NATHAN STUTCH, *Violoncello*

VI

First movement from the Double Concerto in A minor, Opus 102.....JOHANNES BRAHMS
Allegro
HERBERT BAUMEL, *Violin* NATHAN STUTCH, *Violoncello*

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE VIOLA BY STUDENTS OF DR LOUIS BAILLY

Genia Robinor at the Piano

WEDNESDAY EVENING, APRIL 17, 1940, AT 8:30 O'CLOCK



P R O G R A M M E

I

Concerto No. 3.....GEORGE FREDERICK HANDEL

(transcribed by William Strasser)

Grave
Allegro
Sarabande
Allegro

STANLEY SOLOMON

II

Sonata in E flat major, Opus 120, No. 2.....JOHANNES BRAHMS

Allegro amabile
Allegro appassionato
Andante con moto

PHILIP GOLDBERG

III

Concerto in D major.....JOSEPH HAYDN

Allegro moderato
Adagio
Allegro

BERNARD MILOFSKY

IV

Suite.....JOSEPH JONGEN

Poème élégiaque
Final

ALBERT FALKOVE

V

Concerto.....TIBOR SERLY

(first performance)

Risoluto
Andante sostenuto
Allegro vivace

BERNARD MILOFSKY

Miss Robinor is a graduate of Dr Louis Bailly in Chamber Music

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE VIOLIN

BY STUDENTS OF MR HILSBERG

Louis Shub at the Piano

THURSDAY EVENING, APRIL 18, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Sonata in G minor—*Devil's trill* GIUSEPPE TARTINI

Larghetto

Allegro energico

Grave—allegro assai

BARUCH ALTMAN

II

Concerto in A minor, Opus 53 ANTON DVOŘÁK

Allegro ma non troppo

Adagio ma non troppo

Finale. Allegro giocoso, ma non troppo

JACOB KRACHMALNICK

III

Tzigane MAURICE RAVEL

PAUL SHURE

IV

Concerto in D minor, Opus 47 JEAN SIBELIUS

Allegro moderato

Adagio di molto

Allegro, ma non tanto

BARUCH ALTMAN

V

Concerto in E minor JULES CONUS

Allegro molto

Andante espressivo

Allegro subito

PAUL SHURE

Mr Shub is a student of Mr Kaufman in Accompanying

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR WOODWIND ENSEMBLE

CONDUCTED BY MR TABUTEAU

assisted by Mr Jorge Bolet, Pianist

FRIDAY EVENING, APRIL 19, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Fuga.....	WILLIAM STRASSER		
BRITTON JOHNSON } <i>Flutes</i>	CHARLES GILBERT, <i>English Horn</i>	SANFORD SHAROFF, <i>Bassoon</i>	
ELEANOR MITCHEL }	JAMES KING	DAVID HALL	
JOHN KRELL, <i>Piccolo</i>	NATHAN BRUSLOW, } <i>Clarinets</i>	JAMES CHAMBERS, } <i>French Horns</i>	
JOHN DELANCIE } <i>Oboes</i>	JAMES RETTEW	JOSEPH WHITE	
RALPH GOMBERG, }	MANUEL ZEGLER, <i>Bassoon</i>	JOSEPH EGER	
	WALTER MACIEJEWICZ, <i>Contrabassoon</i>		

II

Quinter in E flat (K452).....		WOLFGANG AMADEUS MOZART	
Largo. Allegro moderato		Larghetto	Rondo. Allegretto
JORGE BOLET, <i>Piano</i>	JOHN DELANCIE, <i>Oboe</i>	JAMES KING, <i>Clarinet</i>	
	MANUEL ZEGLER, <i>Bassoon</i>	DAVID HALL, <i>French Horn</i>	

III

Variations on the theme, <i>Là ci darem la mano</i> , from Mozart's <i>Don Juan</i>			LUDWIG VAN BEETHOVEN
JOHN DELANCIE, <i>Oboe</i>	PERRY BAUMAN, <i>Oboe</i>	CHARLES GILBERT, <i>English Horn</i>	

IV

Allegro scherzoso, Opus 92.....		LUIGI HUGUES	
ELEANOR MITCHEL	} <i>Flutes</i>	JOHN DELANCIE, <i>Oboe</i>	NATHAN BRUSLOW, <i>Clarinet</i>
JOHN KRELL		SANFORD SHAROFF, <i>Bassoon</i>	
Aubade.....		PAUL DE WAILLY	
BRITTON JOHNSON, <i>Flute</i>	JOHN DELANCIE, <i>Oboe</i>	JAMES KING, <i>Clarinet</i>	

V

Sonata.....	VITTORIO RIETI	
Allegretto	Adagio doloroso	Vivace ed energico
JORGE BOLET, <i>Piano</i>	JOHN DELANCIE, <i>Oboe</i>	
ELEANOR MITCHEL, <i>Flute</i>	MANUEL ZEGLER, <i>Bassoon</i>	

VI

La gitane amoureuse, Opus 73, No. 1.....			JOAQUÍN TURINA
(transcribed for wind instruments by William Strasser)			
BRITTON JOHNSON } <i>Flutes</i>	CHARLES GILBERT, <i>English Horn</i>	WALTER MACIEJEWICZ, <i>Contrabassoon</i>	
ELEANOR MITCHEL }	JAMES KING	DAVID HALL	
JOHN KRELL, <i>Piccolo</i>	NATHAN BRUSLOW, } <i>Clarinets</i>	JAMES CHAMBERS, } <i>French Horns</i>	
JOHN DELANCIE } <i>Oboes</i>	MANUEL ZEGLER		
PERRY BAUMAN }	SANFORD SHAROFF, } <i>Bassoons</i>		

Menuet, from Sonatine.....	MAURICE RAVEL
(transcribed for wind instruments by Hershy Kay)	

BRITTON JOHNSON } <i>Flutes</i>	RALPH GOMBERG, <i>Oboe</i>	MANUEL ZEGLER } <i>Bassoons</i>
ELEANOR MITCHEL }	JAMES KING	SANFORD SHAROFF
JOHN DELANCIE, <i>Oboe</i>	JAMES RETTEW, } <i>Clarinets</i>	JOSEPH WHITE, <i>French Horn</i>
	JAMES CHAMBERS, <i>French Horn</i>	

La sevillane joyeuse, Opus 73, No. 3.....	JOAQUÍN TURINA
(transcribed for wind instruments by William Strasser)	

BRITTON JOHNSON } <i>Flutes</i>	JAMES KING } <i>Clarinets</i>	CHARLES GILBERT, <i>English Horn</i>
ELEANOR MITCHEL }	JAMES RETTEW	WALTER MACIEJEWICZ, <i>Contrabassoon</i>
JOHN KRELL, <i>Piccolo</i>	MANUEL ZEGLER	DAVID HALL
JOHN DELANCIE } <i>Oboes</i>	SANFORD SHAROFF, } <i>Bassoons</i>	JAMES CHAMBERS, } <i>French Horns</i>
PERRY BAUMAN }		

The compositions in the sixth group were arranged for wind instruments with the kind permission of Elkan-Vogel Company.

Mr Bolet is a graduate of Mr Saperton in Piano
Mr Kay is a student of Dr Thompson in Orchestration

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE PIANO

BY STUDENTS OF MADAME VENGEROVA

THURSDAY EVENING, APRIL 25, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Prelude, aria con variazioni and capriccio
from Suite No. 2 in D minor... GEORGE FREDERICK HANDEL
Etude in F minor (Posthumous) ... FREDERIC CHOPIN
Five bagatelles ... ALEXANDER TCHEREPNIN
GARY GRAFFMAN

II

Sonata in E flat major, Opus 81a ... LUDWIG VAN BEETHOVEN
Les adieux
L'absence
Le retour
EILEEN FLISSLER

III

Two movements from Concerto in F sharp minor,
Opus 1... SERGEI RACHMANINOFF
BARBARA ELLIOTT
(orchestra part played on a second piano by Waldemar Dabrowski)

IV

Ballade in F minor, Opus 47, No. 4 }
Etude in E minor, Opus 25, No. 5 } ... CHOPIN
Mazurka in F minor, Opus 68 }
Waldesrauschen... FRANZ LISZT
LUKAS FOSS

V

Etudes symphoniques, Opus 13... ROBERT SCHUMANN
PHYLLIS MOSS

VI

Sonata in B minor ... LISZT
ANNETTE ELKANOVÁ

Mr Dabrowski is a student of Mr Reiner in Conducting

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF PIANO AND CHAMBER MUSIC

BY STUDENTS OF MR KAUFMAN

FRIDAY EVENING, APRIL 26, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Trio in C minor, Opus 1, No. 3 LUDWIG VAN BEETHOVEN

Allegro con brio
Andante cantabile con variazioni
Menuetto: Quasi allegro
Finale: Prestissimo

LOUIS SHUB, *Piano*
NOAH BIELSKI, *Violin*
ESTHER GRUHN, *Violoncello*

II

Berceuse, Opus 57
Three études:

F major, Opus 10, No. 8
D flat major, Opus 25, No. 8
B minor, Opus 25, No. 10

Two movements from Sonata in B minor, Opus 58

Largo
Finale: Presto non tanto
LOUIS SHUB

} FREDERIC CHOPIN

III

Aria from Sonata in F sharp minor, Opus 11 ROBERT SCHUMANN

Nocturne in B major, Opus 62, No. 1 CHOPIN

Variations sérieuses in D minor, Opus 54 FELIX MENDELSSOHN

ELEANOR HARSHMAN

IV

Two movements from Sonata in B flat minor, Opus 35 CHOPIN

Grave

Scherzo

Rhapsodie in F sharp minor ERNST VON DOHNANYI

Intermezzo in B flat minor, Opus 117, No. 2 } JOHANNES BRAHMS

Rhapsodie in E flat major, Opus 119, No. 4 }

EUGENE BOSSART

V

Three movements from Trio in D minor, Opus 49 MENDELSSOHN

Molto allegro agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

EUGENE BOSSART, *Piano*
NOAH BIELSKI, *Violin*
ESTHER GRUHN, *Violoncello*

Mr Bielski is a student of Mr Zimbalist in Violin
Miss Gruhn is a student of Mr Salmond in Violoncello

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF VOCAL MUSIC BY STUDENTS OF MME GREGORY

Mr Eugene Bossart at the Piano

TUESDAY, AFTERNOON, APRIL 30, 1940, AT 4:00 O'CLOCK



PROGRAMME

I

Quella fiamma che m'accende.....BENEDETTO MARCELLO
O! Had I Jubal's Lyre from *Joshua*.....GEORGE FREDERICK HANDEL
Und Gestern hat er mir Rosen gebracht.....JOSEPH MARX

ELEANOR MURTAUGH

II

Qual farfalletta from *Partenope*.....HANDEL
Deh, vieni non tardar from *Nozze di Figaro*.....WOLFGANG AMADEUS MOZART
Beau soir.....CLAUDE DEBUSSY
Les papillons.....ERNEST CHAUSSONS

DORIS LUFF

III

Heimliche Aufforderung.....} RICHARD STRAUSS
Allerseelen.....}
En Dröm.....EDVARD GRIEG
Questa o quella from *Rigoletto*.....GIUSEPPE VERDI

DONALD HULTGREN

IV

Von ewiger Liebe.....JOHANNES BRAHMS
Er ist's.....ROBERT SCHUMANN
Ritorna vincitor from *Aida*.....VERDI

MURJEL ROBERTSON

V

Dank sei Dir, Herr.....HANDEL
I attempt from love's sickness to fly.....HENRY PURCELL
Tu lo sai.....GIUSEPPE TORELLI
Danza, danza fanciulla gentile.....FRANCESCO DURANTE

DONALD COKER

Mr Bossart is a student of Mr Kaufman

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF CHAMBER MUSIC

BY STUDENTS OF DR LOUIS BAILLY

TUESDAY EVENING, APRIL 30, 1940, AT 8:30 O'CLOCK



P R O G R A M M E

I

Quartet in B flat major, Opus 76, No. 4
for two violins, viola and violoncello . . . JOSEPH HAYDN

Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro ma non troppo

CHARLES LIBOVE	{ <i>Violins</i>	JULIUS WEISSMAN, <i>Viola</i>
NATHAN GOLDSTEIN		WINIFRED SCHAEFER, <i>Violoncello</i>

II

Trio in B major, Opus 8,
for piano, violin and violoncello . . . JOHANNES BRAHMS

Allegro con moto
Scherzo: Allegro molto
Adagio non troppo
Finale: Allegro molto agitato
BARBARA ELLIOTT, *Piano*

SOLOMON OVCHAROV, *Violin* . . . WILLIAM SAPUTELLI, *Violoncello*

III

Septet in E flat major, Opus 20, for violin, viola,
violoncello, contrabass, clarinet, bassoon and
French horn . . . LUDWIG VAN BEETHOVEN

Adagio: Allegro con brio
Adagio cantabile
Tempo di Menuetto
Tema con Variazioni
Scherzo: Allegro molto e vivace
Andante con moto: Presto

NOAH BIELSKI, <i>Violin</i>	JAMES KING, <i>Clarinet</i>
ALBERT FALCOVE, <i>Viola</i>	SANFORD SHAROFF, <i>Bassoon</i>
NATHAN STUTCH, <i>Violoncello</i>	DAVID HALL, <i>French Horn</i>

FERDINAND MARESH, *Contrabass*

IV

Fourth movement from Sextet in D major, Opus 110,
for piano, violin, two violas, violoncello and
contrabass . . . FELIX MENDELSSOHN

Allegro vivace

EILEEN FLISSLER, <i>Piano</i>	PHILIP GOLDBERG, <i>Viola</i>
MORRIS SHULIK, <i>Violin</i>	ESTHER GRUHN, <i>Violoncello</i>
ALBERT FALCOVE, <i>Viola</i>	FERDINAND MARESH, <i>Contrabass</i>

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

AN EVENING OF OPERA BY STUDENTS OF HANS WOHLMUTH

THURSDAY EVENING, MAY 2, 1940, AT 8:30 O'CLOCK



PROGRAMME

PASTORELLES FROM THE XIII, XVII, XVIII CENTURIES

sung in English

I

Bastien and Bastienne

WOLFGANG AMADEUS MOZART

(1756-1791)

translated from the German by Miss Olga Paul.
Bastien and Bastienne, composed by Mozart in his twelfth year, tells of the quarrel of a rustic couple and their reconciliation through the good offices of a traveling conjurer.

Bastien
Bastienne
Conj.

DONALD HULTGREN
WILLA STEWART
ROBERT GROOTERS

conducted by Mr. EZRA RACHLIN

II

A dialog between Thirsis and Daphne

HENRY PURCELL

(1658-1695)

This pastoral duo by Henry Purcell, the outstanding opera composer of England, was chosen from the *Collection of airs and odes composed for the theatre and upon other occasions*.

Thirsis
Daphne

HOWARD VANDERBURG
HILDA MORSE

conducted by Mr. S. JOSEPH LEVINE

III

Robin and Marion

ADAM DE LA HALE

(1240-1287)

Adam de la Hale was one of the most ingenious poets and composers of the troubadours. *Robin and Marion* is a pastorelle, a play in verses interspersed with contemporary folksongs and dance tunes. The original accompaniment was scored for vielle, flageolet, musette and organistrum. In this performance the reconstructed and somewhat modernized version by Dr. Jean Beck is used.

Robin
Marion
A Knight
Baron
Gower
Hunt
Personell
Friends

GORDON SAYRE
DORIS LUFF
THOMAS PERKINS
MERYL RUOSS
JOHN HARVEY
IRVIN BUSHMAN
HELEN WOODFORD
VELMA CALDWELL
MARGARETTE GODWIN

conducted by Mr. S. JOSEPH LEVINE

THE ORCHESTRA

RAFAEL DRULAN	} First violins	EDWARD ARIAN, Contrabass
VEDA REYNOLDS		ELEANOR MITCHELL, Flute
RUTH GRISZMER		SANFORD SHAROFF, Bassoon
EUGENE CAMPIONE	} Second violins	JAMES CHAMBERS
CHARLOTTE COHEN		MARCUS FISCHER } French horns
PHILIP GOLDBERG	} Violas	RALPH GOMBERG
HERBERT WORTREICH		ROBERT DAVISON } Oboes
HERSHY KAY	} Violoncellos	REBA ROBINSON, Harp
WINIFRED SCHAEFER		

Mr. Rachlin is a graduate of Mr. Saperston in Piano and Mr. Reiner in Conducting

Mr. Levine is a graduate of Dr. Hofmann in Piano and Mr. Reiner in Conducting

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

GRADUATION RECITAL BY

RICHARD PURVIS, ORGANIST

Student of Dr McCurdy

TUESDAY EVENING, MAY 7, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Chorale in A minor..... CÉSAR FRANCK

II

Two chorale preludes:

Allein Gott in der Höh' sei Ehr'

Liebster Jesus, wir sind hier

Prelude and fugue in G major

} JOHANN SEBASTIAN BACH

III

1. *Ave Maria*, from *Cathedral windows*..... SIGFRID KARG-ELERT
3. *La Nativité*..... JEAN LANGLAIS
2. *Scherzo* from *Symphony No. 2* LOUIS VIERNE
4. *Tu es Petra*, from *Byzantine sketches*..... HENRI MULET

AEOLIAN-SKINNER ORGAN

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE VIOLIN BY STUDENTS OF MADAME LUBOSHUTZ

Eugene Helmer at the Piano

THURSDAY EVENING, MAY 9, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Sonata No. 3 in G minor
for two violins and pianoGEORGE FREDERICK HANDEL

Larghetto
Allegro
Adagio
Allegro

CHARLOTTE COHEN and RUTH GRISZMER

II

Partita in E minor BACH-SILOTI

Prelude: Maestoso
Adagio ma non troppo
Allemande
Gigue

ZELIK KAUFMAN

III

First movement from Concerto in E minor,
Opus 64 FELIX MENDELSSOHN

Allegro molto appassionato

NATHAN GOLDSTEIN

IV

Poème, Opus 25ERNEST CHAUSSON

MORRIS SHULIK

V

Second and third movements
from Concerto in G minor, Opus 26 MAX BRUCH

Adagio

Finale: Allegro energico

CHARLES LIBOVE

VI

Second and third movements from Concerto No. 2
in G minor, Opus 63 SERGE PROKOFIEV

(first performance in Philadelphia)

Andante assai

Allegro, ben marcato

HERBERT BAUMEL

Mr Helmer is a graduate of Mr Kaufman in Accompanying

STEINWAY PIANO

HISTORICAL
SERIES
of
Solo and Chamber Music
Second Season



Presented by
RALPH BERKOWITZ
Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

First Concert
MONDAY EVENING, OCTOBER 30, 1939
AT 8:30 O'CLOCK
CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

I

THOMAS CAMPIAN Tune thy music to thy heart
Author of light

JOHN DOWLAND Behold a wonder here
Flow not so fast, ye fountains
Say, love, if ever thou didst find

ROBERT GROOTERS, *Baritone* LEO LUSKIN, *Piano*

II

HENRY PURCELL..... The Golden Sonata
for two violins and piano

Largo
Adagio
Canzona. Allegro
Grave
Allegro

NOAH BIELSKI AND MARGUERITE KUEHNE, *Violins* LEO LUSKIN, *Piano*

III

DIETRICH BUXTEHUDE Prelude, Fugue and Chaconne
GIOVANNI da PALESTRINA Ricercare
LOUIS CLERAMBAULT Prelude in D minor
DIETRICH BUXTEHUDE Fugue in C major

WALTER BAKER, *Organ*

IV

FRANCOIS COUPERIN Concerto in G major
for two cellos, unaccompanied

Prelude
Air
Sarabande
Chaconne

ESTHER GRUHN AND TRUE CHAPPELL, *Cellos*

V

ARCANGELO CORELLI Concerto Grosso No. VIII in G minor
Vivace. Grave. Allegro.
Adagio
Vivace. Allegro.
Largo

EZRA RACHLIN, *Conducting*

RAFAEL DRUJAN AND MARGUERITE KUEHNE, *Solo Violins* NATHAN STUTCH, *Solo Cello*

1st Violins

NOAH BIELSKI
JACOB KRACHMALNICK
ZELIK KAUFMAN
MILTON WOHL

2nd Violins

PAUL SHURE
BROADUS ERLE
BARUCH ALTMAN
VLDA REYNOLDS

Violas

ALBERT FALCOVE
JEROME LIPSON
PHILIP GOLDBERG

Cellos

TRUE CHAPPELL
WILLIAM SAPUTELLI

Bass

WILFRED BATCHELDER

Program Notes

By RALPH BERKOWITZ

*Cannot a man live free and easy
Without admiring Pergolesi,
Or through the world in comfort go
That never heard of Doctor Blow? . . .
I would not go four miles to visit
Sebastian Bach (or Batch, which is it?) . . .*

ONE naturally assumes that the serious student of music does not share Charles Lamb's reflections concerning the gentlemen whom he mentions in the lines printed above.

But amusing as is the conceit, there is a warrantable suspicion that many music students as well as musicians proceed on some fairly similar assumptions, which proclaim (with Lamb's ingenuousness) that the music of certain periods can be brushed aside with the simple statement that it lacks "interest" or "beauty." Much pre-Bach music generally receives darts of this kind and is accused of being merely a huge mass of music-paper, undistinguished, unimportant, or at best, experimental.

It is necessary to remember, however, that all art is in many ways an illuminating expression of its milieu, and is never considered by its producers as an experimental step toward something which only later artists will clearly define and accomplish. It is almost always based upon an aesthetic premise or some large historical force which can naturally be used as the key to its appreciation. In this sense the art of the 17th century *is* the 17th century, and did not come into existence simply as a preparation for that of the 18th.

This Concept can be realized by considering the first three composers on this program.

Campion and Dowland are representatives of England's enormous material successes in the Elizabethan and Jacobean periods as fully as their contemporaries Shakespeare, Edmund Spenser and Ben Jonson. Viewed in a proper perspective, the artworks of these men can only impress us as solidly linked to their age.

The English School of Lutenist Song-Writers, to which Campian and Dowland belong, also included such talents as Philip Rosseter, Thomas Ford and Francis Pilkington. Although their music is rarely heard there is reason to believe that the day is not far off when it will be removed from an undeserved obscurity.

Henry Purcell, the third Englishman on this program, follows the other two by more than fifty years; years which were full of political strife and religious bitterness. He appeared at a time when the Great Rebellion and its consequent reaction had already created an entirely new attitude toward music.

Discussing Purcell's art, Sir Hubert Parry writes: "Applying the views of art which were in the air in a typically English way, he produced characteristic effects of

harmony in both choral and instrumental music, which were without parallel till J. S. Bach began to enlarge the musical horizon in this respect . . . The source of his artistic generalisations can be traced, as is inevitable even with the most pre-eminently 'inspired' of composers; but isolation was entailed by the peculiarly characteristic line he adopted, and the fact that almost all the genuine vitality dropped straight out of English art directly he died. . ."

The musical culture of England in the 17th and early 18th centuries was on an incomparably higher plane than at any other period. Only at the present time does it seem possible that another great musical age like it may appear.

For an example of the state of music in England in the middle of the last century it is interesting to read the credo of the Pre-Raphaelite Brotherhood, formulated by Dante Gabriel Rossetti, Holman Hunt and John Millais, in which they name the great figures of literature and the arts whom they wish to emulate. The one musician they chose was none other than Bellini.

* * *

The remainder of the program represents some of the great moving spirits of Italian, French and German music before the age of Bach and Handel.

It is hardly necessary to speak of the position which Palestrina holds in the development of music. Simplicity and devotional beauty are qualities which keep his art living and vital from one age to another.

Similarly, the Gothic art of Buxtehude—although certainly not on the level of Palestrina—still exerts its compelling force. Buxtehude strongly influenced Bach, who as a young man once walked twenty miles to Lübeck in order to hear him play the organ.

François Couperin is to music what Watteau is to painting. Even though the Concerto on this program is not quite so characteristic as the Clavecin Suites, one still feels the unmistakable charm and elegance of the rococo spirit.

Corelli stands at a unique point in the development of instrumental music. His complete output was only sixty works (all for strings), but he produced in them the first truly mature instrumental style. The movements of either the Sonate da Chiesa, Sonate da Camera or the Concerti Grossi are noteworthy for their thematic material which is quite removed from what had been the universally prevalent vocal idiom.

For the first time in Italian music a pure feeling for the nature of instrumental music makes its appearance and leads from Corelli and some of his immediate predecessors like Vitali and Bassani to Vivaldi, Tartini and Nardini as well as to French and German composers.

As one final example of the connection between various aspects of a period it is only necessary to mention the obvious relationship which exists between the string composers just mentioned and such great contemporary instrument makers as Joseph Guarnerius and Antonio Stradivarius.

* * *

Next concert in the series November 27th

HISTORICAL
SERIES
of
Solo and Chamber Music
Second Season



Presented by
RALPH BERKOWITZ

Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Second Concert
MONDAY EVENING, NOVEMBER 27, 1939
AT 8:30 O'CLOCK
CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

I

JOHANN SEBASTIAN BACH Brandenburg Concerto No. 3
1685-1750 in G major
For Strings and Cembalo

Allegro moderato—Adagio—Allegro
MAX GOBERMAN, *Conducting*

Violins:

Rafael Druian
Paul Shure
David Pessin
George Zazofsky
Marguerite Kuehne
Broadus Erle
Sidney Sharp
Morris Shulik
Jacob Krachmalnick
Zelik Kaufman
Milton Wohl
Veda Reynolds

Violas:

Albert Falkove
Julius Weissman
Philip Goldberg
Joseph dePasquale
Jerome Lipson
Stanley Solomon

Cellos:

Hershy Kay
Esther Gruhn
Winifred Schaefer

Bass:

Henry Portnoi

Cembalo:

Ralph Berkowitz

II

GEORG FRIEDRICH HANDEL Concerto in C major
1685-1759 for Recorder and Strings

(Realization of the Figured Bass by ALFRED MANN)
Larghetto—Allegro—Larghetto—A tempo di Gavotti

ALFRED MANN, *Recorder*

EZRA RACHLIN, *Conducting*

Violins I:

Rafael Druian
Paul Shure
Jacob Krachmalnick
Milton Wohl

Violins II:

Marguerite Kuehne
Zelik Kaufman
Morris Shulik
Broadus Erle

Violas:

Albert Falkove
Jerome Lipson

Cellos:

Winifred Schaefer
Esther Gruhn

Bass:

Henry Portnoi

III

JOHANN SEBASTIAN BACH Das Musikalische Opfer

(Arranged by DR. HANS DAVID)

- I. RICERCAR a 3 (three-part fugue). Oboe, English Horn, Bassoon and Cembalo.
- II. FIVE CANONS with the theme as Cantus Firmus.
 1. CANON PERPETUUS (canon at the double-octave). Violin, English Horn and Cello.
 2. CANON IN UNISONO (Canon at the unison). Two Violins and Bassoon.
 3. CANON PER MOTUM CONTRARIUM (canon in contrary motion). Oboe, Violin and Viola.
 4. CANON PER AUGMENTATIONEM, CONTRARIO MOTU (canon by inversion and augmentation). Violin, English Horn and Cello.
 5. CANON PER TONOS (canon modulating a tone higher at each repetition). English Horn, Viola and Cello.
- III. SONATA (Trio) for Flute, Violin, Cello and Cembalo.
Largo—Allegro—Andante—Allegro
- IV. FIVE CANONS on the theme.
 1. CANON PERPETUUS (mirror canon). Flute, Violin, Cello and Cembalo.
 2. CANON a 2 (crab canon). Two Violins.
 3. CANON a 2 (canon by inversion). Viola and Cello.
 4. CANON a 4 (canon in four-part counterpoint). Two Violins, Viola and Cello.
 5. FUGA CANONICA IN EPIDIAPENTE (fugue in canon at the fifth). Flute, Violin, Cello and Cembalo.
- V. RICERCAR a 6 (six-part fugue). Oboe, Violin, English Horn, Viola, Bassoon and Cello.

RAFAEL DRUIAN, *Violin*
GEORGE ZAZOFSKY, *Violin*
ALBERT FALKOVE, *Viola*
TRUE CHAPPELL, *Cello*

JOHN DELANCIE, *Oboe*
BURNETT ATKINSON, *Flute*
CHARLES GILBERT, *English Horn*
SANFORD SHAROFF, *Bassoon*

RALPH BERKOWITZ, *Cembalo*
MAX GOBERMAN, *Conducting* (for the Ricercar a 6)

Program Notes

By CURTIN WINSOR

IT is a remarkable fact that although before the year 1700, painting, sculpture, architecture, and probably literature, had reached heights that have never since been attained, music alone among the arts had not then approached its highest peaks, except in a limited field of choral polyphony. In the middle of the 18th Century, Bach and Handel, two musical giants, dared to work in large scale forms in nearly every branch of the art, and brought music for the first time to a level of true greatness. Born the same year, in the same part of Germany, both were violinists, kapellmeisters, and great organists as well as composers, but they never met personally, and their music is quite different. Neither developed a new style, but each represents, in different aspects, the perfection of the grand polyphonic style. Nothing further could be done with this style when they had finished; music was obliged to strike out in new directions.

* * *

I. BACH—BRANDENBURG CONCERTO No. 3 in G Major

This, the third of six concertos written for the Margrave of Brandenburg in 1721, employs three string trios of violins, violas and cellos together with bass and continuo. Bach here enlarges on the strict concerto grosso form of Corelli (which Handel adopted without change) and alternates freely between passages for tutti in three parts and soli sometimes in nine parts. He employs nearly every possible grouping of the instruments. The opening Allegro is followed by two adagio chords which, according to Donald Tovey in "Essays in Musical Analysis, Vol. 2," represent the close of a slow movement to be improvised on the cembalo.

It has been aptly said that these Brandenburg Concerti stand on the border between chamber music and orchestra music.**

* * *

II. HANDEL—CONCERTO FOR RECORDER AND STRING ORCHESTRA

In its original form this concerto was Handel's sonata for recorder and figured bass, Opus 1 No. 7. In the present arrangement by Alfred Mann, the bass is realized for a four part string orchestra with divisions for tutti and soli which follow the structure of the movements as strictly as possible. The original score has not been changed except for the omission of the fourth movement, a short minuet. Handel's own arrangement of two of his other recorder sonatas as concertos for organ and string orchestra served as a model for the version to be heard tonight.

* * *

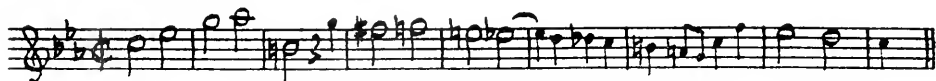
III. BACH—THE MUSICAL OFFERING

On May 7, 1747, Germany's greatest organist (if not composer) paid a visit to Germany's greatest monarch (but not composer) when Sebastian Bach arrived at the Potsdam palace of Frederick the Great of Prussia at the invitation of the King, whose accompanist was Emmanuel Bach. Frederick was an accomplished flutist and he composed flute concertos which are still played today. Knowing "Old Bach's" reputation as an organist and harpsichordist (he had none as a composer during his life) the King persuaded him to improvise on all of his new pianos. He then asked the King to

** Schweitzer, Bach, Vol. 1.

give him a theme for a fugue, which Bach immediately developed in three parts. When the delighted monarch asked his guest to work it out in six parts, Bach replied modestly, and without flattery, that the theme though excellent did not lend itself readily to such treatment.

Immediately upon his return to Leipzig, however, Bach wrote fugues (*ricercari*) in three and six parts and sent them together with some canons and a sonata, all employing the royal theme, to Frederick as "a musical offering." The King's theme is in C minor and is as follows:



The sonata is written for flute, violin, and figured bass. For three of the ten canons Bach designates the instruments to be employed but he gave no indications as to how the fugues and the remaining canons were to be performed. Dr. Hans David, the musicologist, has arranged the whole work in the form in which it is heard tonight. He has also "solved" the canons, which are merely stated by Bach though generally with an indication as to where the other voices are to enter. In two of the canons, however, even this hint is omitted and Bach writes on the margin in Latin: "Seek and ye shall find." The order in which the various parts of the Offering are heard this evening (an order which seems more logical than that employed in the original engraving and subsequent editions) has been worked out by Dr. David to form the basic pattern A, B, C, B, A* as follows:

A. Three part fugue (or *ricercar*) probably, in part at least, the actual improvisation played by Bach before the King. It is headed by a Latin inscription: "Regis Iussu Cantio et Reliqua Canonica Arte Resoluta," meaning "By Command of the King the Theme Resolved by Canonic Art," the Latin initials forming the word "Ricercar."

B. Five canons using the theme as *cantus firmus* with two voices moving canonically:

- (1) Perpetual canon
- (2) Canon in unison
- (3) Canon in contrary motion.
- (4) Canon by augmentation in contrary motion bearing on the margin in Latin the phrase: "As the notes grow so may the King's prosperity."
- (5) Circular canon ascending a tone with each repetition. This bears the words: "As the modulation rises so may the King's glory."

C. Sonata for flute, violin, cello and cembalo.

B. Five canons in which the royal theme is itself treated canonically:

- (1) Perpetual canon
- (2) Two part crab canon (the line of which is to be read simultaneously forwards or backwards).
- (3) Two part inverted canon, the second part being the inversion of the first.
- (4) Four part canon.
- (5) Fugal canon at the fifth.

A. Six part fugue (*ricercar*).

* This order is advocated and the Offering analyzed by Dr. David in the *Musical Quarterly*, Vol. 33, p. 314.

HISTORICAL
SERIES
of
Solo and Chamber Music
Second Season

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Presented by
RALPH BERKOWITZ

Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Third Concert
FRIDAY EVENING, DECEMBER 8, 1939
AT 8:30 O'CLOCK
CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

I

JOSEPH HAYDN.....String Quartet in D minor
1732-1809.....Opus 76 No. 2 (Quinten)

Allegro
Andante o più tosto allegretto
Menuetto, Allegro ma non troppo
Finale. Vivace assai

HERBERT BAUMEL, *Violin*
GEORGE ZASOFSKY, *Violin*

JULIUS WEISSMAN, *Viola*
WINIFRED SCHAEFER, *Cello*

II

JOSEPH HAYDN.....Sonata in F major
.....Peters edition No. 21

Allegro moderato
Larghetto
Presto

BARBARA JANE ELLIOTT, *Piano*

III

WOLFGANG AMADEUS MOZART.....Als Luise die Briefe ihres ungetreuen
1756-1791.....Liebhabers verbrannte
.....Abendempfindung
.....Sehnsucht nach dem Frühlinge
.....Der Zauberer

HILDA MORSE, *Soprano*

JAMES SHOMATE, *Piano*

IV

WOLFGANG AMADEUS MOZART.....Fantasia in C minor
.....K. 475

LUCAS FOSS, *Piano*

V

WOLFGANG AMADEUS MOZART.....Quintet in E flat major
.....K. 452 for Piano, Oboe, Clarinet,
.....French Horn and Bassoon.

Largo—Allegro moderato
Larghetto
Rondo. Allegretto

JORGE BOLET, *Piano*

JAMES KING, *Clarinet*

JOHN DELANCIE, *Oboe*

DAVID HALL, *French Horn*

MANUEL ZEGLER, *Bassoon*

Program Notes

By LEO LUSKIN

HAYDN

String Quartet in D minor—This, one of the best loved of Haydn's quartets, is called *Quinten*, because of the descending fifths in its opening theme. The set of six quartets, opus 76, from which it comes, was written at Vienna in 1799, in the interval between the composition of the oratorios, *The Creation* and *The Seasons*. The opening allegro is serious, but far from tragic; the characteristic fifths appear continually throughout the movement. The floridity of the first violin part in the andante gives it the leading role. The famous minuet has a two-part canon with a strongly contrasted trio. A vivacious, rhythmic Finale closes the work.

Piano Sonata in F—This sonata is one of six written in 1773 and dedicated to Haydn's patron, Prince Nicolaus Esterhazy. Its first movement is gay and sprightly, while the larghetto, in F minor, is similar in its melodic nature to some of the great slow movements of the string quartets. The humorous presto is in sonata form.

* * *

MOZART

The Songs—These worthy forerunners of the romantic Lied have fallen into undeserved neglect. The setting and accompaniment of *Als Luise* make it a drama in miniature. *Abendempfindung* is considered by Eric Blom to be Mozart's finest song, for all remnants of the operatic aria are carefully eliminated. The other two are simple, resembling folk-songs in their rhythmic charm.

Fantasia in C minor—This is the second of two Fantasias in C minor and was published together with the C minor sonata (K. 457), to which it can very well be linked. But it is certainly a work which can stand by itself. Its dramatic feeling and pianistic brilliance anticipated Beethoven's style while its improvisatory structure was a model for the fantasias of Schubert, Schumann and Chopin. The striking opening in octaves, followed by sections alternating between serenity and passion, returns in the close.

Quintet in E flat—The composer was very proud of this work. After its first performance in 1784, he wrote his father that "the quintet is the best which I have as yet written in my life. I wish you could have heard it." It has set the style of chamber music for piano and other instruments, by such effects as the antiphony between the wind group and the piano and the contrasting natures of the winds themselves. The piano part is much like that of the Mozart piano concertos, with the additional task of simulating the string section of an orchestra in contrast to the winds.

* * *

Next concert in the series, January 19th, Beethoven and Schubert



HISTORICAL
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of
Solo and Chamber Music
Second Season

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Presented by
RALPH BERKOWITZ

Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Fourth Concert

FRIDAY EVENING, JANUARY 19, 1940

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

LUDWIG VAN BEETHOVEN

1770-1827

String Trio in C minor

Opus 9 No. 3

Allegro con spirito

Adagio con espressione

Scherzo. Allegro molto e vivace

Finale. Presto

HERBERT BAUMEL, *Violin*

JULIUS WEISSMAN, *Viola*

NATHAN STUTCH, *Cello*

FRANZ SCHUBERT

1797-1828

Im Abendrot

Geheimes

Nachtstück

Der Schiffer

MERYL RUOSS, *Baritone*

LOUIS SHUB, *Piano*

FRANZ SCHUBERT

The Twenty-third Psalm

Opus 132

BARBARA TROXELL, *Soprano*

MURIEL ROBERTSON, *Alto*

WILLIE STEWART, *Soprano*

VELMA CALDWELL, *Alto*

ELIZABETH WESTMORELAND, *Piano*

LUDWIG VAN BEETHOVEN

Sonata in B flat major

Opus 106 (Hammerklavier)

Allegro

Scherzo. Assai vivace

Adagio sostenuto

Largo—Allegro risoluto

Fuga a tre voci, con alcune licenze

JORGE BOLET, *Piano*

Program Notes

By RALPH BERKOWITZ

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"Men of genius are brothers, but they do not look alike."—JEAN AUGUSTE INGRES

SCHUBERT'S entire creative life was passed during years when Beethoven's huge shadow fell athwart the road followed by every composer. Twenty-seven years younger than Beethoven, with a modest, quiet temperament, and continually confronted with the adulation and success which greeted most of Beethoven's new works in Vienna, Schubert, along with many other musicians, must have felt that the times were difficult for a composer to establish his own individuality. It is recorded that on one occasion when his friend Spaun praised some of his songs Schubert replied, "I often think to myself that I may amount to something—and yet, coming after Beethoven, who will still be able to do much?"

Schubert, however, was neither envious of the appreciation and homage Beethoven received, nor was he a revolutionary, choosing a new path simply as a reaction to the artistic credo of the older master. There are many indications, incidentally reflecting the beauty of his character, which prove that Schubert was among the most ardent and intelligent of Beethoven's admirers. To his friend Braun von Braunthals, Schubert once said, "He can do everything; but we cannot as yet understand everything, and a great deal of water will run under the bridge before what this man has called forth will be generally understood. Not alone that he is the loftiest and most lavish of all tone-poets; he is also the most exuberant. He is equally so in dramatic as well as epic music, in lyric as in prosaic; in a word, he can do everything. Mozart compares to him as Schiller to Shakespeare; Schiller already is understood, Shakespeare is far from being comprehended. All by now have grasped Mozart; no one really completely understands Beethoven, unless he has a great deal of intelligence and even more feeling, and is terribly unhappy in love or otherwise wretched."

Beethoven's personality must have been ever-present to Schubert and even his daily habits not unknown. For Friedrich Rochlitz in speaking of a visit to Vienna in 1822 writes, ". . . I was about to go to dinner when I met the young composer Franz Schubert, an enthusiastic admirer of Beethoven. 'If you want to see him unconcerned and happy,' said Schubert, 'then you should go this very moment and eat in the restaurant, where he has gone with the same intention.'"

Actual personal relationship between the two men was, in spite of the years of proximity, almost non-existent. According to Schindler, Schubert came to Beethoven in April 1822 with a set of variations, opus 10 for four hands, dedicated to him from "his worshipper and admirer." Schubert, Schindler goes on to say, completely lost his self-possession in the presence of the great man and ran out of the house in utter bashfulness and humility.

In Beethoven's estimation, Schubert's stature was probably not greater than that of many other musicians such as Benedict, Mayseder or Böhm, more or less known to him and occasionally seen at the music shop of Steiner and Company or in some Viennese tavern. Only during the last few months of his life did he come to view Schubert in a different light. Schindler reports that Beethoven spent hours of several successive days reading through a collection of Schubert lieder with surprise and astonishment, frequently remarking, "Truly, there is a divine spark in this Schubert!—Had I had this poem I, too, would have set it to music!" Writing of this period, Schubert's first biographer, Kreissle, says, ". . . the respect which Beethoven conceived for Schubert's talent was so great that he now wished to see all his operas and his piano compositions as well; but his illness already had made such headway that this wish could no longer be gratified. Yet he often spoke of Schubert, and prophesied 'that he would yet make a great noise in the world,' regretting as well 'that he had not made his acquaintance at an earlier date.'"

On March 29, 1827 in Beethoven's funeral procession there were eight pall-bearers and thirty-six torch-bearers. One of the latter, with some white flowers bound to his left sleeve and black crepe hanging from the torch was Franz Schubert. After the ceremonies at the grave he and some friends went to a restaurant, the "Schloss Eisenstadt," where, during the course of the evening, he is said to have proposed two toasts. The first was "To him whom we have just buried!" and the second, "To the one who will be the next to follow him!" It probably did not seem likely that within twenty months, and at the age of thirty-one, Schubert himself would be buried only a few feet away from the grave they had seen Beethoven lowered into that very day.

It was left for future generations to dream of the untold masterworks which would have come from the hand of Schubert. Shortly before his death he said to a friend, "There are absolutely new harmonies and rhythms running through my head."

* * *

*Next concert in the series February 20th
From Chopin to Debussy*

HISTORICAL
SERIES
of
Solo and Chamber Music
Second Season



Presented by
RALPH BERKOWITZ
Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Fifth Concert
TUESDAY EVENING, FEBRUARY 20, 1940
AT 8:30 O'CLOCK
CASIMIR HALL

STEINWAY PIANO

Program

I

FRÉDÉRIC CHOPIN
1810-1849

Nocturne in B major, Opus 9, No. 3
Ballade in A flat major, Opus 47

EILEEN FLISLER, *Piano*

II

ROBERT SCHUMANN
1810-1856

Er und Sie
Liebesgarten
In der Nacht
Unterm Fenster

MURIEL ROBERTSON, *Soprano*

DONALD HULTGREN, *Tenor*

LOUIS SHUB, *Piano*

III

JOHANNES BRAHMS
1833-1897

Quartet in C minor
for piano and strings, Opus 60

Allegro non troppo
Scherzo. Allegro
Andante
Finale. Allegro comodo

ANNETTE ELKANOVÁ, *Piano*

JULIUS WEISSMAN, *Viola*

HERBERT BAUMIL, *Violin*

NATHAN STUTCH, *Cello*

IV

CÉSAR FRANCK
1822-1890

Choral No. 3 in A minor

CLARENCE SNYDER, *Organ*

V

GABRIEL FAURÉ
1845-1924

Mandoline
En prière
Les Roses d'Ispahan
Prison
Fleur jetée

ROBERT GROOTERS, *Baritone*

LOUIS SHUB, *Piano*

VI

CLAUDE DEBUSSY
1862-1918

Sonata for violin and piano

Allegro vivo
Intermède. Fantasque et léger
Finale. Très animé

NOAH BIELSKI, *Violin*

LOUIS SHUB, *Piano*

Program Notes

Bj CURTIN WINSOR

IF ONE plunges deeply into the depths of Webster, or of any other dictionary weighing more than ten pounds, in quest of a definition of the word Romanticism, one emerges gasping for breath, and grasping the notion that Romanticism means something opposed to Classicism, art that emphasizes feeling rather than form. Curiously alliterative abstract nouns like nature, nemesis, and nationalism, and adjectives such as picturesque, passionate, and poetic swim around in those depths. Generally, such research tires the eyes, seeking to read the dictionary's fine print, and the arms, trying to support the dictionary's massive weight. One's own fairly clear ideas as to the meaning of Romanticism are scarified. It is perhaps wiser and certainly easier to remember merely that in music the term Romanticism refers to the stream of creative thought which flooded the 19th Century and overflowed into the 20th. The composers whose works are on this program were chosen as representative of the Romantic Movement.

* * *

FREDÉRIC CHOPIN

The perfection of the modern grand piano inspired Chopin to write music that was pianistic—with such success that after one hundred years many piano virtuosi today subsist on little else but the works of "the sentimental Pole." Frequently using dance rhythms, Chopin vastly enlarged the field of short piano pieces first explored by Schubert. Even his technical studies are works of art. Like his friend Delacroix, the painter, he was a pioneer of Romanticism. It must not be forgotten that although Chopin failed to master any form other than the short piano piece, his influence was not confined to this restricted field. His bold chromatic explorations anticipated the work of Liszt, Wagner and Debussy, and resulted in the discovery of new tone colors that were applied to every kind of musical canvas.

* * *

ROBERT SCHUMANN

A fine dramatist who first perfected his style of writing in the field of music criticism is quoted in "Men and Music" by Brockway and Weinstock as follows: We all have a deep regard for Schumann; but it is really not in human nature to refrain from occasionally making it clear that he was greater as a musical enthusiast than as a constructive musician." Mr. George Bernard Shaw thus implies that Schumann's work is the editor of an influential musical periodical (in which he wrote an article on Chopin, "Hats off, Gentlemen, a Genius," and one on Brahms, hailing him as one who will lead German music into "new paths"); outranks his musical compositions. Compare Leichtenritt in "Music History and Ideas": "There is hardly anything in . . . music that equals certain Schumann melodies in the power of evoking strong emotion, of making tears rush to the eyes, of arousing outbursts of delight—and all this is accomplished with a touching clarity and sincerity, a chasteness of feeling very different from Chopin's sensuous refinement, from Wagner's burning passion and voluptuous impetuosity."

Most of us feel today that Schumann wrote masterworks in nearly every form and we like to think of him as "the very gentle, parfait" Knight of Romance, one of the gallant leaders of the Romantic Movement.

* * *

JOHANNES BRAHMS

Some writer once drew up a genealogical tree representing Brahms' musical ancestry. Bach was his great-grandfather, Mozart and Beethoven his grandparents, Schubert his uncle, Mendelssohn a cousin, and Schumann his father. This quaint notion contains a kernel of truth. Moreover, it hints at the fact that Brahms like his "great-grandfather"

was a conservative. His genius lies not in the discovery of new forms or the creation of new styles, but in the perfection of those used by his predecessors. The very first works of Brahms show an astonishing maturity and all through his life a relentless capacity for self-criticism insured the destruction of everything he wrote that was not of the highest rank. Other great composers (one thinks of Schubert and Sibelius) were less scrupulous—to the misfortune of their reputations. Many authorities claim that Brahms' contribution to chamber music surpasses those of any other musician.

The quartet on this program is based in part on material written as far back as the days of Brahms' passion for Clara Schumann and sorrow over the death of her husband. Brahms said of the first movement, "Now think of a man who is just going to shoot himself because there is nothing left for him to do," adding that the music does not represent, but arose out of such thoughts. The second part of the movement consists of variations on the first piano theme. Some writers claim the piano figure of the last movement represents "Fate Knocking at the Door." Brahms silenced one who remarked that this figure resembled the opening theme of Mendelssohn's Trio in C Minor by growling in his most formidable manner: "Any fool can see that."*

There can no longer be any doubt that Brahms was really an incurable romanticist, but except in his earliest works, he kept his feelings in control with the discipline of a true North German burgher. The elegiac strain that pervades his compositions seems sometimes to be tinged with the colors of an autumn sunset and to emphasize "the transitory nature of all worldly pleasures."

* See Henry S. Drinker Jr.'s valuable book "Brahms' Chamber Music."

CÉSAR FRANCK

was one of those rare creative artists whose personal character was as beautiful as his music. His larger works are remarkable for the use of the so-called cyclic form—the constant recurrence of themes in different movements, as a means of unifying the composition as a whole. His organ works (he was a great organist) are among the best in this field. The choral on this program, one of three dating from the last year of his life, relies on the variation form rather than conventional thematic development.

GABRIEL FAURÉ

Best known for his songs which are characterized by Gallic refinement and sensibility, Fauré was also a fine organist and teacher of composition at the Conservatoire. Among his pupils were Debussy, Ravel, Enesco, and Nadia Boulanger.

CLAUDE DEBUSSY

With Debussy, the chromaticism first exploited by Chopin reached its fullest development. Impressionist painters like Monet and Renoir sacrificed design, draughtmanship, and broke up their colors to obtain extraordinary effects of light. Similarly, Debussy jettisoned form, counterpoint, and broke up tonality to get his unique harmonic effects. When he was through no one could follow him; music had to strike out in new directions.

He was almost through when he wrote the sonata on this program in 1917, playing the piano part in its first and his last public performance. Fatally ill with cancer, "his face was like wax and the colour of ashes. His hand dragged from his shoulder and his head pressed on his whole body. In his eyes there was no light—only the dull reflections of silent pools. There was not even bitterness in his gloomy smile." (Oscar Thompson, in "Debussy, Man and Artist" quoting André Suarés.)

Next concert March 15th, Early American Music

HISTORICAL
SERIES
of
Solo and Chamber Music
Second Season

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Presented by
RALPH BERKOWITZ

Assisted by
JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Sixth Concert
FRIDAY EVENING, MARCH 15, 1940
AT 8:30 O'CLOCK
CASIMIR HALL

STEINWAY PIANO

Program

I

JOHN ANTES.....Go, Congregation
1740-1811
JEREMIAH DENCKE.....Meine Seele erhebet den Herrn
1725-1795

BARBARA TROXELL, *Soprano*

LEO LUSKIN, *Piano*

II

JOHANN FRIEDRICH PETERString Quintet in D major
1746-1813

RAFAEL DRUIAN, *Violin*

JULIUS WEISSMAN, *Viola*

BARUCH ALTMAN, *Violin*

WARREN SIGNOR, *Viola*

ESTHER GRUHN, *Cello*

III

FRANCIS HOPKINSON.....The Garland
1737-1791.....My Love is Gone to Sea
.....With Pleasures Have I Passed My Days

VELMA CALDWELL, *Contralto*

LEO LUSKIN, *Piano*

IV

WILLIAM BILLINGS.....Funeral Anthem
1746-1800.....Majesty
.....Methinks I See a Heavenly Host
.....A Virgin Unspotted

BARBARA TROXELL, *Soprano*

NORMAN ROSE, *Tenor*

MARGARET LILLY, *Soprano*

IRVIN BUSHMAN, *Baritone*

ELIZABETH LETTINGER, *Contralto*

JAMES COSMOS, *Bass*

V

ALEXANDER REINAGLE.....Adagio from the Sonata in E major
1756-1809

JAMES HEWITT.....The Battle of Trenton
1770-1827.....A Favorite Military Sonata
.....Dedicated to Gen. Washington

JEANNE BEHREND, *Piano*

VI

KENTUCKY MOUNTAIN SONGSThe Swapping Song
Arranged by HOWARD BROCKWAY.....John Riley
.....The Toad's Courtship
NEGRO SPIRITUALSMa Brudder's Died
.....Were You There
.....Git On Board, Little Chillen
.....Ride On, King Jesus

THOMAS PERKINS, *Baritone*

LEO LUSKIN, *Piano*

VII

LOUIS GOTTSCHALK.....The Dying Poet
1829-1869
EDWARD MACDOWELL.....Elfin Dance
1861-1908

JEANNE BEHREND, *Piano*

VIII

ARTHUR FOOTE.....First and second movements from the
1853-1937.....Trio in C minor, Opus 5

Allegro con brio

Allegro vivace

NOAH BIELSKI, *Violin*

LOUIS SHUB, *Piano*

ESTHER GRUHN, *Cello*

Program Notes

By ELIZABETH LLEWELLYN LETTINGER

THE Puritans came to New England in 1620 for religious freedom, but with paradoxical fervor, they established a rigid, fanatical mode of life. They excluded all cultural expression for they believed artistic occupation condemned a soul to everlasting torment. New England remained a musical wilderness until the middle of the eighteenth century, by which time Puritanical bigotry had waned. Fortunately, conditions were different in the South. Secular music flourished in Charleston and Williamsburg. In fact, the first record of a concert in the colonies is a song recital at Charleston in 1731.

While musical life in the South, Philadelphia, New York and Boston was a result of English influence, German musical culture predominated in the Moravian colony founded at Bethlehem, Pennsylvania in 1741. It soon became famous for its orchestra and chamber music. Franklin's, Washington's, and Samuel Adams' letters and diaries prove their interest and knowledge of the Moravian culture. In a letter written by a little girl attending the Moravian boarding school in 1737 is evidence of a thorough musical education. She mentioned that she was taught vocal and instrumental music: "I play the guitar twice a day; am taught the spinet and forte piano and sometimes I play the organ." John Frederick Peter, organist of the congregation, was one of the group of composers who lived there. The extant manuscripts of these men show their musicianship was far in advance of composers in other parts of the country. But the Moravians stood aloof from other colonies and did little for the cultural advancement of the country as a whole.

Francis Hopkinson, now considered the first native American composer, was born, lived and died here in Philadelphia. He is known as musician, poet, painter, inventor and statesman. He was a member of the first class (1757) to receive the bachelor's degree from the College of Philadelphia, now the University of Pennsylvania. He was secretary of the Library Company, a member of the Continental Congress, signed the Declaration of Independence, and held the post of Secretary of the Navy. Altogether he was a remarkable person. Some authorities even give him credit for designing the American Flag. John Adams in a letter to his wife thus described him: "He is one of your pretty, little, curious, ingenious men. His head is not bigger than an apple. I have not met anything in natural history more amusing and entertaining than his personal appearance, yet he is genteel, and well bred and is very social."

But Hopkinson's activities did not distract him from music. He was the nucleus of musical life in Philadelphia. As a harpsichordist, he possessed such intimate knowledge of his instrument that he invented and perfected a new method of quilling. Thomas Jefferson tried to influence European manufacturers to adopt its use. Among his compositions are anthems, satirical ballads, a dramatic cantata and numerous songs. "The Garland" is among his earliest compositions.

In a letter to his friend George Washington, to whom he had dedicated "Seven Songs" (1738) Hopkinson wrote: "However small the Reputation I shall derive from this work, I cannot, I believe be refused the Credit of being the first Native of the United States who has produced a Musical Composition. If this attempt should not be too severely treated, others may be encouraged to venture on a path, yet untrodden in America and the Arts in succession will take root and flourish amongst us. . . ." Washington replied to this ". . . But, my dear Sir, if you had any doubts about the reception which your work might meet with . . . you have not acted with your usual good judgement, for, what alas, can I do to support it? I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving. But, I have, however, one argument, which will prevail with persons of true estate, (at least in America) I can tell them that *it is the production of Mr. Hopkinson.*"

Both Alexander Reinagle and James Hewitt, though English by birth, made America their home and participated in the development of music in this country. Reinagle came from London to Philadelphia about 1786. He was instrumental in organizing many subscription concerts, and introduced four-hand piano music to this country. In style,

his piano sonatas resemble those of Johann Christian Bach, the "London" Bach, with whom he had studied. James Hewitt was particularly active in developing the concert field in New York. Many of his compositions figured on his programs. "The Battle of Trenton, A Favorite Military Sonata dedicated to General George Washington" is representative of his style. It has an elaborate program: "*Lento*, Introduction; *Piu vivo*, The Army in motion—General Orders—Acclamation of the Americans—Drums beat to Arms; *Maestoso*, Washington's march—The Army Crossing the Delaware—Ardor of the Americans at landing—Trumpets sound the charge; *Presto*, Attack—cannons—bombs. Defeat of the Hessians—Flight of the Hessians—Begging Quarter—General Confusion; *Andantino semplice*, The Hessians Surrender; *Lento con espressione*, Grief of the Americans for loss of their comrades killed in the engagement; *Allegro*, Drums and Fifes—Trumpets of Victory; *Allegro*, General Rejoicing."

In 1770 William Billings of Boston produced "The New England Psalm Singer." Billings rebelled against the slow paced psalms and hymns and composed what he called "fuguig pieces . . . more than twenty times as powerful as the old slow tunes. Each part striving for mastery and victory." In spite of his own eloquence, these fuguig pieces are crude attempts at imitative counterpoint and can be appreciated only in view of the circumstances in which he lived. He was quite a character, blind in one eye, with a withered arm, and legs of uneven length, and possessing a loud, powerful voice made harsh and rasping by the excessive use of snuff. Perhaps his real contribution to American music was in making the first attempt to establish singing classes and trained church choirs.

No survey of American music, early or late, can be complete without recognition of existing folk music. True folk music is to be found among the mountaineers in Kentucky, among the Negroes, the cowboys and the lumberjacks. Many people refuse to accept Negro "spirituals" as native music. This attitude seems rather absurd when one realizes the influence of revivalist and camp meeting music on the "spiritual." As a matter of fact, all religious folksongs, both white and Negro, have been loosely termed "spirituals" from the early American connotation "spiritual songs." There are folksongs that are unquestionably American, for example, "Yankee Doodle," "Sucking Cider Through A Straw," "The Arkansas Traveler" and "Zip Coon" ("Turkey in the Straw") which Carl Sandburg described "as American as corn-on-the-cob."

Louis Moreau Gottschalk was the first American virtuoso to be given European recognition. Chopin declared he was a "king of pianists." Berlioz, with whom he had studied, said he possessed all the different elements of a consummate pianist. And Barnum offered him a twenty thousand dollar contract after his New York debut in 1855. Gottschalk, a romantic figure, was probably the first *matinée* idol in America. Women rushed to the piano after concerts, literally flung themselves upon him, seized his white gloves and tore them to bits as souvenirs. As a composer he excelled in sentimental salon music. With the nostalgic "Last Hope" and "The Dying Poet" he achieved great vogue.

New England compensated for its earlier musical wilderness by producing the first real school of American composition. The relationship of this group is one of similar background, geographic origin and sympathy rather than any particular style in music. John K. Paine was the first of the New England "academics," to be followed by Chadwick, Arthur Foote, Parker, Whiting, Hadley, Converse, MacDowell, Carpenter and many others. Arthur Foote was one of Paine's earliest students at Harvard. He wrote for orchestra, chorus, organ, piano, voice. Foote himself said that it was due to the interest of Theodore Thomas that his works were first heard.

Edward MacDowell, though a New Yorker by birth, went to Boston after his return from Europe, and thus became associated with the New England school. MacDowell's compositions include works for orchestra, chorus and voice, but he is best known for his piano compositions. He is the first of our creative musicians for whom we need no excuses for lack of early training and limited technical development. We need not justify him as an American composer. Nationalism has little significance in true art. Edward MacDowell can be judged simply on his own merits as a composer.

Next concert, April 23rd, Contemporary American Music

HISTORICAL
SERIES

of

Solo and Chamber Music
Second Season



Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF

GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Seventh Concert

TUESDAY EVENING, APRIL 23, 1940

AT 8:30 O'CLOCK

CASIMIR HALL

STEINWAY PIANO

Programme

I

CARLOS SALZEDO..... Sonata for harp and piano
1885- in one movement (1922)
LYNNE WAINWRIGHT, *Harp* RALPH BERKOWITZ, *Piano*

II

CHARLES IVES..... Maple Leaves (1920)
1874- Ann Street (1921)
The Side Show (1921)
1-2-3 (1921)
Charlie Rutlage (1921)
THEODORE UPPMAN, *Baritone* RALPH BERKOWITZ, *Piano*

III

QUINCY PORTER..... Sonata No. 2 for violin and piano (1932)
1897-
Allegro
Andante
Allegro con fuoco
RAFAEL DRUIAN, *Violin* VLADIMIR SOKOLOFF, *Piano*

IV

SAMUEL BARBER..... Rain Has Fallen (1935)
1910- Sleep Now (1935)
I Hear an Army (1936)
WILLA STEWART, *Soprano* THE COMPOSER AT THE PIANO

V

SAMUEL BARBER..... A Stopwatch and an Ordnance Map.
For Men's Chorus and Kettle-drums (1940)
(first performance)
MEN'S VOICES FROM THE CURTIS INSTITUTE
MADRIGAL CHORUS
DAVID STEPHENS, *Kettle-drums*
CONDUCTED BY THE COMPOSER

VI

RANDALL THOMPSON..... Suite for oboe, clarinet and viola (1940)
1899-
(first concert performance)
Allegro
Adagio
Allegro
Lento religioso
Andante—Allegretto
RALPH GOMBERG, *Oboe* JAMES KING, *Clarinet*
ALBERT FALKOVE, *Viola*

VII

RANDALL THOMPSON..... Americana. A Sequence of Five
Choruses for Mixed Voices (1932)
May Every Tongue
The Staff Necromancer
God's Bottles
The Sublime Process of Law Enforcement
Loveli-lines
MEMBERS OF THE MADRIGAL CHORUS
EUGENE BOSSART, *Piano*
CONDUCTED BY THE COMPOSER

Texts of the Choral Compositions

A STOPWATCH AND AN ORDNANCE MAP

A stopwatch and an ordnance map.
At five a man fell to the ground
And the watch flew off his wrist
Like a moon struck from the earth
Marking a blank time that stares
On the tides of change beneath.
All under the olive trees.

A stopwatch and an ordnance map.
He stayed faithfully in that place
From his living comrade split
By dividers of the bullet
That opened wide the distances
Of his final loneliness.
All under the olive trees.

A stopwatch and an ordnance map.
And the bones are fixed at five
Under the moon's timelessness:
But another who lives on
Wears within his heart forever
The space split open by the bullet.
All under the olive trees.

Stephen Spender

(This poem deals with the death of a soldier in the recent Spanish Civil War. Spender, who himself fought in the war, gave the poem to Samuel Barber in London last June.)

AMERICANA

(Text used by kind permission of the American Mercury)

I

MAY EVERY TONGUE

(Washington—Christian sentiment of the Rev. Dr Mark Matthews, veteran instrument of the Lord in Seattle, as reported by the *Post-Intelligencer*.)

May every tongue be paralyzed and every hand palsied that utters a word or raises a finger from this pulpit in advocacy of Modernism.

II

THE STAFF NECROMANCER

(New York—*The Staff Necromancer* of the *Evening Graphic* comes to the aid of troubled readers of that great family newspaper.)

(Q.)—Will I ever recover my stolen jewelry? . . . A. M.

(A.)—Your jewelry was taken to New Orleans and sold. You can recover it in part.

(Q.)—My children made me break up my home and come to New York from Massachusetts; and now I am lonesome, and can't pay my room rent. What can I do? . . . E. T.

(A.)—You will get a position as nurse to three small children in Pelham, N. Y. It will give you a source of income, and something easy to do. I see you will marry again later and go back to Massachusetts.

(Q.)—Is my husband, Charles W- - -, alive? . . . A. W.

(A.)—No, he is not. I see him drowning in deep water.

(Q.)—Will it be advisable for me to go into the laundry business with my boy friend before we are married? . . . F. I. B.

(A.)—Yes, the two of you will be very successful. I see you will marry very soon.

(Q.)—Will I ever have any children? I have been married nearly two years. . . . A. F. W.

(A.)—You will have three children, the first one in about two years. That is plenty of time.

GOD'S BOTTLES

(Leaflet Issued by the N. W. C. T. U.)

APPLES ARE GOD'S BOTTLES: The sweet juice of the apple God has placed in His own bottle. What a beautiful rosy-red bottle it is! These red bottles hang on the limbs of a tree until they are all ready for us to use. Do you want to open God's bottle? Bite the apple with your teeth and you will taste the sweet juice God has put in His bottle for you.

GRAPES ARE GOD'S BOTTLES: These purple and green bottles you will find hanging on a pretty vine. See! So many little bottles are on a single stem! Put a grape in your mouth and open God's bottle. How nice the juice tastes! Some men take the juice of apples and grapes and make drinks that will harm our bodies. They put the drinks in glass bottles, but we will not drink from such bottles. We will DRINK FROM GOD'S BOTTLES.

IV

THE SUBLIME PROCESS OF LAW ENFORCEMENT

(Arkansas—*The Sublime Process of Law Enforcement*, described by Joseph B. Wirger, deathhouse reporter of Little Rock Gazette, in *Startling Detective Adventures*.)

One scene in the death chamber was particularly unpleasant, even gruesome. That occurred the morning four white men were executed a few minutes apart. The condemned men were Duncan Richardson, Ben Richardson, F. G. Bullen and Will DeBord. The first three had been convicted of the murder of one man; DeBord was condemned for murdering an old couple.

Preparations for this unusual execution were not as complete as they might have been. There were no accommodations for the undertaker who was to take the four bodies away. The death chamber was too small for the four coffins and the augmented crowd of witnesses, and there was no other room convenient.

Hence the four coffins were deposited in the run-around of the death house, directly in front of the cells in which the four men were confined awaiting their turn in the chair. It was an unintentional cruelty on the part of the officials. If the doomed men looked through the doors of their cells, the grim row of coffins was directly in view. If they looked out the windows, they could see the hearses waiting to carry them away after the execution. So they sat on their bunks with their faces in their hands and waited the execution.

Duncan Richardson was the first to go. After it was all over for him, his body was carried back and laid in the coffin where the other three could see if they lifted their heads. And when Ben Richardson started his death march, he passed by the row of coffins, one of which contained all that remained of his brother.

V

LOVELI-LINES

(California—Literary intelligence: *Announcing*)

LOVELI-LINES

by EDNA NETHERY

Loveli-lines is composed of thirty-three Individualistic Verse poems all abrim with Joy, Love, Faith, Abundance, Victory, Beauty and Mastery.

Each one will lift you to the Heights of Consciousness.

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THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Sixteenth Season—1939-40

SONATA RECITAL

by

LÉA LUBOSHUTZ, Violinist

EDITH EVANS BRAUN, Pianist

Friday Evening, November 10, 1939, at 8.30 o'clock

PROGRAMME

I

Concert sonata after Pugnani (1731-1798)

ROSARIO SCALERO

(American première)

Andantino

Adagio

Moderato, ma con spirito

II

Sonata in B minor OTTORINO RESPIGHI

Moderato

Andante espressivo

Passacaglia

III

Sonatine in E major, Opus 80..... JEAN SIBELIUS

Lento. Allegro

Andantino

Lento. Allegretto

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

RALPH BERKOWITZ and VLADIMIR SOKOLOFF

in a

RECITAL OF ORIGINAL MUSIC FOR FOUR HANDS AT ONE PIANO

Thursday Evening, January 4, 1940, at 8:30 o'clock

PROGRAMME

I

Variations in C major
on a theme by Count Waldstein LUDWIG VAN BEETHOVEN

Sonata in C major (K. 521). WOLFGANG AMADEUS MOZART
Allegro
Andante
Allegretto

II

Fantaisie in F minor, Opus 103 FRANZ SCHUBERT

III

Allegro brillante in A major, Opus 92 FELIX MENDELSSOHN

Jeux d'enfants GEORGES BIZET
Trompette et Tambour. Marche
Petit mari, petite femme. Duo
La Toupie. Impromptu
Les quatre coins. Esquisse

Six épigraphes antiques CLAUDE DEBUSSY
Pour invoquer Pan, Dieu du vent d'été
Pour un tombeau sans nom
Pour que la nuit soit propice
Pour la danseuse aux crotales
Pour l'égyptienne
Pour remercier la pluie au matin

Pupazzetti ALFREDO CASELLA
Marcietta
Berceuse
Serenata
Notturmino
Polka

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-40

THE FIVE SONATAS FOR PIANO AND VIOLONCELLO

by

LUDWIG VAN BEETHOVEN

FELIX SALMOND, Violoncellist

assisted by

RALPH BERKOWITZ Pianist

Wednesday Evening, January 10, 1940, at 8:15 o'clock

The STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

I

Sonata in F major, Opus 5, No. 1

Adagio sostenuto. Allegro

Allegro vivace

II

Sonata in C major, Opus 102, No. 1

Andante. Allegro vivace

Adagio. Tempo d'andante. Allegro vivace

III

Sonata in G minor, Opus 5, No. 2

Adagio sostenuto ed espressivo

Allegro molto più tosto presto

Rondo. Allegro

INTERMISSION

IV

Sonata in D major, Opus 102, No. 2

Allegro con brio

Adagio con molto sentimento d'affetto

Allegro fugato

V

Sonata in A major, Opus 69

Allegro, ma non tanto

Scherzo. Allegro molto

Adagio cantabile. Allegro vivace

PROGRAM NOTES

By RALPH BERKOWITZ

Beethoven composed the two *sonatas Opus 5* in 1796 for a performance with the cellist Duport at the court of the genial, music-loving King of Prussia, Frederick William II.

The King, himself a cellist, like so many other monarchs of the 18th century, was not averse to taking part in performances of music and often played in a string quartet or even at rehearsals of Italian opera. He was much impressed by these sonatas and as an indication of pleasure at having them dedicated to him, presented Beethoven, upon his departure from Berlin, with a gold snuff-box filled with Louis d'or. Of this mark of favor Beethoven was fond of saying that "it was no ordinary box, but one of the kind customarily given to ambassadors."

The two sonatas are the work of a confident, happy and vigorous master, who at the age of twenty-six already had four years of adulation from both the musical public and the aristocracy of Vienna. Aware of his own power and dominated by a sense of superiority even to the aristocratic families who befriended him, he was the first composer of modern times to alter the musician's social status. Because of this inner conviction of his own worth, his demeanour as a young man seemed strange enough to make Haydn—the perfect example of the musician as dependant—refer to him as "grand mogul" and "Turkish pasha."

The long, slow introduction with which each sonata begins is a beautiful, thoughtful expression of "weltschmerz" more easily traced to the general cultural feeling of the epoch, rather than to any personal experience of the composer. As in many of the early piano sonatas the quick movements here seem to have an endless flow of melodic beauty, and contain great contrasts of charm, humor and youthful strength.

While these sonatas certainly belong to the first period of Beethoven's creative life, and many passages show indebtedness to Mozart and Haydn, there is at the same time, as for instance in the wonderful D flat section in the development of the first sonata's Allegro, an easily discernible stamp of mastery and originality.

* * *

It would be interesting to discover how many musical masterworks are responsible for their creation to some outward circumstances far removed from the processes of purely musical inspiration.

Beethoven's two *sonatas Opus 102* probably owe their existence to the fact that a great fire destroyed the palace of Prince Rasoumovsky in December 1814 and dispersed the members of a string quartet in the Prince's service. The cellist of this quartet, Joseph Linke, spent some time near Beethoven during the following summer and it is for him that these works were written. The first bears the date "towards the end of July," the second, "beginning of August."

The C major, which Beethoven called a "free sonata" consists of two movements, each with a slow and quick section. Particularly beautiful is the reappearance of the sonata's opening theme in the course of the second movement, while the combination of pages of spiritual introspection with others which are vigorous and bold is typical of the late Beethoven.

The D major sonata is a wonderful example of that integrated artistic beauty which Beethoven achieved in his later works. It contains the only full-sized Adagio in all the cello sonatas, a movement of profound character with a strong kinship to the slow movements of the last string quartets. It is in the nature of a funeral march with an elegiac, passionless middle section. The mysterious coda allows us to glimpse, as over an abyss, a shadowy vision of the superhuman.

The last movement, a strict fugue (the first in all the forty-seven sonatas Beethoven had written thus far) is marked by tremendous energy which drives on relentlessly page after page.

* * *

Beethoven's *A major sonata Opus 69* is probably the best known of all cello sonatas. It was sketched in 1807 and completed in the following year, thus being near in style and spirit to the fifth and sixth symphonies. In the positive quality of its emotional content and masterly treatment of simple material it is characteristic of the composer's middle period.

The one tragic note connected with the work is the phrase, in Beethoven's hand, scribbled on the title-page: *Inter Lachrymas et Luctum*, (amid tears and distress). This was Beethoven's reference to the advance of the French army, which was soon to bombard Vienna and drive him to the cellar with pillows over his already somewhat deafened ears, in order to escape some of the painful noise.

But neither this sonata nor other works of the period reflect Beethoven's tortured state of mind. It is another example of the astonishing aloofness which some good spirit creates for a great artist, allowing him to produce great music even though he be in poverty or despair.

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season—1939-1940

Friday Evening, February 16, 1940, at 8:30 o'clock

THE TRAPP FAMILY SINGERS

Baroness Maria Auguste, Agathe, Maria, Hedwig,
Joan, Martine, Rupert and Werner von Trapp

Directed by DR FRANZ WÄSNER

PROGRAMME

I

Introitus—*Cibavit eos*

GREGORIAN

This chant is taken from the *Graduale Romanum*. The *Introitus* is the first song in the Catholic Mass. It begins with an *Antifon*, followed by a verse taken from a Psalm with the *Gloria Patri*. The *Antifon* is then repeated. Immediately after the *Introitus*, the *Kyrie eleison* is sung.

Four parts from the *Missa Brevis*

GIOVANNI PIERLUIGI DA PALESTRINA
(1526-1594)

Kyrie
Sanctus
Benedictus
Agnus Dei II

Palestrina's *Missa Brevis* originally appeared in the *First Book of Masses* in 1570, dedicated to King Philip II of Spain. The *Kyrie* and *Sanctus* are written in four parts, the *Benedictus* in three, and the *Agnus Dei* in five, the two soprano voices being composed as a canon.

II

Trio Sonata in F major

GEORG PHILIPP TELEMANN
(1681-1767)

For two alto recorders in F and basso continuo (Spinett)

Affettuoso
Allegro
Adagio
Allegro vivace

Suite in G major

JOHANN KASPAR FERDINAND FISCHER
(c. 1665—c. 1738)

For recorder ensemble and basso continuo (Viola da gamba and Spinett)

Ouverture
Intrade
Chaconne
Menuett

III

Fröhlich will ich singen

JOHANNES ECCARD
(1553-1611)

Innsbruck, ich muss dich lassen

HEINRICH ISAAC
(1445-1517)

Heinrich Isaac was Emperor Maximilian's choice as director of the royal orchestra in Vienna and Innsbruck. When he had to leave Innsbruck with the Emperor, he dedicated the indescribably ardent farewell song, *Innsbruck, ich muss dich lassen*, to his sweetheart, who remained in Innsbruck. It is one of the loveliest compositions in old German music. The melody was later used for the chorale, *Nun ruhen alle Wälder*, and J. S. Bach used the melody in the *St. Matthew's* and *St. John's Passions*, and one of the chorale preludes, as well as in several cantatas. It is also sung with other religious texts and survives as a hymn in many countries.

Tanzen und Springen

HANS LEO HASSLER
(1564-1612)

A five-part ballet, first issued in the *Lustgarten neuer deutscher Gesänge* at Nürnberg in 1601.

Freunde lasset uns beim Zechen, (K. 560)

WOLFGANG AMADEUS MOZART
(1756-1791)

A canon

IV

Im Fruajahr

Austrian folksong from Steiermark

Wia mei Diandle, mei kloans

Austrian folksong from Carinthia

Viel Freuden mit sich bringet

German folksong, arranged by Dr Wasner

In einem kühlen Grunde

German folksong, arranged by Dr Wasner

Der spate Abend

Austrian folksong from Carinthia

Die lustige Bäuring

Yodel from the Austrian Alps

Yodels are songs without words. In yodeling the mountaineers give free expression to the feelings and emotions which they cannot easily express in words. Not only do they express feelings of joy, but also of sorrow, grief, longing and devotion. Many yodels even resemble chorales and were formerly used at divine services. Profane and unbecoming yodeling in places of amusement brought the real art into disrepute. The Trapp Family Singers seek to acquaint those who have not had the opportunity of hearing the real yodels of the mountains with the true yodeling technique.

V

Ländler

Austrian folkdances

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

RECITAL

by

Mr Sigurd Rascher, *Saxophone*

Mr George Robert, *at the Piano*

Guest Artists

Friday Evening, March 8, 1940, at 8:30 o'clock

PROGRAMME

I

Sonata No. 3 G. F. HANDEL
(original for violin or flute, arranged by Mr Rascher)

Adagio
Allegro
Largo
Allegro

II

Prelude to Cantata No. 12 J. S. BACH
(original for oboe d'amore, arranged by Mr Rascher)

Variations on a gavotte A. CORELLI
(arranged by Glaser-Rascher)

III

Sonata, Opus 1 A. BERG

La fille aux cheveux de lin }
Feux d'artifice } C. DEBUSSY

MR ROBERT

IV

*Introduction and Capriccio (ms., 1934) E. BORCK
(Borck was born in Silesia, Germany, in 1906. He used the saxophone in his earliest works for orchestra and wrote the Capriccio played today, as well as a Concerto, at the request of Mr Rascher.)

*Sonatine (ms., 1932) W. JACOBI
(Jacobi was born in 1896 on the island of Ruegen in the Baltic Sea. He composes and teaches in Munich.)
Allegro ma non troppo
Sarabande
Allegro

A group of Swedish Folk Songs, unaccompanied

*Danse du Satyr F. SWAIN
(Miss Swain lives in Oxfordshire, England, and is a teacher at the Royal College of Music in London. This piece was written for Mr Rascher after the composer heard him at a Promenade Concert in Queens Hall, conducted by Sir Henry Wood.)

*dedicated to Mr Rascher

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season — 1939-40

PIANO AND VIOLA RECITAL

by

Miss Genia Robinor, *Pianist*

Dr Louis Bailly, *Violist*

Wednesday Evening, March 13, 1940, at 8:30 o'clock

P R O G R A M M E

I

Sonata No. 1 in G minor JOHANN SEBASTIAN BACH

Vivace
Adagio
Allegro

II

Sonata in F sharp minor. JEAN HURÉ

(In one movement)

III

Sonata in F minor, Opus 120, No. 1..... JOHANNES BRAHMS

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

IV

Sonata in D major, Opus 15..... PAUL JUON

Moderato
Adagio assai e molto cantabile
Allegro moderato

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SIXTEENTH SEASON—1939-40

SONATA RECITAL BY
MR ADOLF BUSCH, VIOLINIST
AND MR RUDOLF SERKIN, PIANIST

SUNDAY AFTERNOON, APRIL 28, 1940. AT 4:00 O'CLOCK



PROGRAMME

I

Sonata No. 1 in G major, Opus 78 JOHANNES BRAHMS

Vivace ma non troppo
Adagio
Allegro molto moderato

II

Sonata No. 1 in G minor
for violin alone JOHANN SEBASTIAN BACH

Adagio
Fuga
Siciliano
Presto

III

Sonata in C minor, Opus 30, No. 2 LUDWIG VAN BEETHOVEN

Allegro con brio
Adagio cantabile
Scherzo
Finale: Allegro

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SIXTEENTH SEASON—1939-40

SONATA RECITAL BY
MR ADOLF BUSCH, VIOLINIST
AND MR RUDOLF SERKIN, PIANIST

WEDNESDAY EVENING, MAY 1, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Sonata in A major (K 526) WOLFGANG AMADEUS MOZART
~~Tema—Andante—grazioso~~ **Molto allegro**
~~Menuetto—~~ **Andante**
~~Rondo—Allegretto—Allegretto~~ **Presto**

II

³ A
Sonata No. 2 in B minor
for violin alone JOHANN SEBASTIAN BACH
~~Allemande, I and II—~~ **Grave**
~~Gourante, I and II~~ **Fuga**
~~Sarabande, I and II~~ **Andante sostenuto**
~~Tempo di bourée, I and II~~ **Allegro**

III

Sonata in G major, Opus 96 LUDWIG VAN BEETHOVEN
Allegro moderato
Adagio espressivo
Scherzo
Poco allegretto

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SIXTEENTH SEASON—1939-40

SONATA RECITAL BY
MR ADOLF BUSCH, VIOLINIST
AND MR RUDOLF SERKIN, PIANIST

WEDNESDAY EVENING, MAY 3, 1940, AT 8:30 O'CLOCK



PROGRAMME

I

Sonata No. 3 in D minor, Opus 108 JOHANNES BRAHMS

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

II

Sonata No 3 in C major
for violin alone. JOHANN SEBASTIAN BACH

Adagio
Fuga
Largo
Allegro assai

III

Sonata in G major, Opus 30, No. 3 LUDWIG VAN BEETHOVEN

Allegro assai
Tempo di minuetto
Allegro vivace

STEINWAY PIANO

WILDWOOD CIVIC CLUB
Wildwood, New Jersey

Tuesday afternoon, August 22, 1939, at 2:30 o'clock

Howard Vanderburg, Baritone
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Invocation of Orpheus
O del mio amato ben
Siboney

Peri
Donaudy
Lecucna

II

"Toreador song"
from "Carmen"

Bizet

III

Deep river
Little David,
play on your harp
Land uv degradashun

arranged by Burleigh

arranged by Johnson
MacGimsey

IV

Song of the open road
May day carol
When I think upon the maidens

Malotte
Taylor
Head

FOREMEN'S AND SUPERVISORS' CLUB
Gibbstown, New Jersey

Thursday evening, September 21, 1939, at 8:00 o'clock

Howard Vanderburg, Baritone
Lynne Wainwright, Harp
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Just for today	Seaver
Gwine to Hebb'n	Wolfe
Land uv degradashun	MacGimsey
Howard Vanderburg	

II

Bourrée	Bach
Waltz in A flat major	Brahms
Short stories in music	Salzedo
Pirouetting music box	
Night breeze	
Behind the barracks	
Chanson de Guillot-Martin	Périllhou-Miller
Lynne Wainwright	

III

"Toreador song"	
from "Carmen"	Bizet
Howard Vanderburg	

IV

Theme and variations	Haydn
"Barcarolle"	
from "Tales of Hoffmann"	Offentach
Gigue	Wainwright
Believe me, if all those	
endearing young charms)	transcribed by Salzedo
Deep river)
Lynne Wainwright	

FOREMEN'S AND SUPERVISORS' CLUB
Gibbstown, New Jersey
(continued)

V

Song of the open road	Malotte
My little mule wagon	Schwartz
Captain Stratton's fancy	Taylor
Howard Vanderburg	

VI

Invocation of Orpheus	Peri
Howard Vanderburg	
Lynne Wainwright	
Leo Luskin	



THE WOMEN'S CLUB OF LYNCHBURG
Lynchburg, Virginia

Friday afternoon, October 13, 1939, at 3:30 o'clock

Howard Vanderburg, Baritone
Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Invocation of Orpheus	Peri
Che fiero costume	Legrenzi
Gondoliera veneziana (in Sicilian)	Sadero
Ricordati di me?	Tosti
Howard Vanderburg	

II

"Vision fugitive"	
from "Hérodiade"	Massenet
Howard Vanderburg	

III

Ballade in A flat major, Opus 47	Chopin
Prelude in G major, Opus 32, No. 5	Rachmaninov
La campanella	Paganini-Liszt
Louis Shub	

IV

In the silent night	Rachmaninov
Passing by	E. Purcell
Be it bright day	Tschaikovsky
Howard Vanderburg	

V

Elëanore	Coleridge-Taylor
I heard a forest praying	DeRose
For you alone	Geehl
Howard Vanderburg	

STATE TEACHERS COLLEGE
Kittstown, Tenn., U.S.A.

Wednesday morning, October 18, 1933, 10:30 o'clock:

Robert Grubbs, President
John Sims, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Concerto for Piano and Orchestra, Opus 11, No. 1
"Don Quixote" (Piano)
Piano "Don Quixote"
Robert Grubbs

II

Concerto for Piano and Orchestra, Opus 11, No. 2
Prelude in E-flat major, Opus 10, No. 1
Prelude in A major, Opus 10, No. 2
John Sims

III

Concerto for Piano and Orchestra, Opus 11, No. 3
Prelude in E-flat major, Opus 10, No. 1
Prelude in A major, Opus 10, No. 2
Robert Grubbs

IV

Nocturne in B major, Opus 9, No. 1
Etude in D-flat major, Opus 10, No. 1
Scherzo in C-sharp minor, Opus 10, No. 1
John Sims

STATE TEACHERS COLLEGE
Kutztown, Pennsylvania
(Continued)

V

Drink to me only

with thine eyes

Long ago in Alcala

Sailormen

Pilgrim's song

Robert Grooters

arranged by Quilter

Messenger

Wolfe

Tschaikovsky

WOMEN'S CLUB OF WYNCOTE
Wyncote, Pennsylvania

Wednesday afternoon, October 18, 1939, at 3:00 o'clock

Donald Coker, Tenor
Reba Robinson, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Lasciatemi morire	Monteverdi
Danza, danza, fanciulla gentile	Durante
Tu lo sai	Torelli
Donald Coker	

II

First and second movements of Sonata No. 8 in D major	Leclair
Adagio	
Allegro	
Menuet	Bach
Second and third movements of Trio Sonata in B minor	Loeillet
Allegro	
Adagio	
Reba Robinson	
Burnett Atkinson	
Nathan Stutch	

III

Adagio from the organ toccata in C major	Bach
Sérénade espagnole, Opus 20, No. 2	Glazounov
Rondo in A major	Weber
Nathan Stutch	

WOMEN'S CLUB OF WYNCOTE
Wyncote, Pennsylvania
(continued)

IV

I attempt from love's sickness to fly	H. Purcell
Clorinda	Morgan
A sailor's life	Old English
The sleigh	Kountz

Donald Coker

V

Sérénade	Arensky
Minatures	Bridge
Romance	
Salterello	
"Dorienne"	
from "Divertissement grec"	Mouquet
Reba Robinson	
Burnett Atkinson	
Nathan Stutch	

WASHINGTON COLLEGE
Chestertown, Maryland

Thursday morning, October 26, 1939, at 11:00 o'clock

Reba Robinson, Harp
Nathan Stutch, Violoncello
Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements from Sonata No. 2 in D major	Leclair
Adagio	
Allegro	
Menuet	Bach
Two movements from Trio Sonata in B minor	Loeillet
Adagio	
Allegro	
Reba Robinson. Nathan Stutch Burnett Atkinson	

II

Adagio from the organ toccata in C major	Bach
Rondo in A major	Weber
Nathan Stutch	

III

Waltz in A flat major	Brahms
May night	Palmgren
Zephyr	Salredo
Reba Robinson	

IV

Sonata in F major	Marcello
Menuetto	Mozart
Burnett Atkinson	

WASHINGTON COLLEGE
Chestertown, Maryland
(Continued)

V

Arabesque No. 1	Debussy
Petite suite	Dukas
Berceuse	
Souvenance	
"Dorienne" from	
"Divertissement grec"	Mouquet
Reba Robinson	
Nathan Stutch	
Burnett Atkinson	

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pennsylvania

Thursday morning, November 2, 1939, at 11:00 o'clock

Noah Bielski, Violin
Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Concerto No. 2 in D minor	Wieniawski
Allegro moderato	
Romance	
Allegro moderato alla zingara	
Noah Bielski	

II

Ballade in A flat major, Opus 47)	Chopin
Berceuse, Opus 57)	
La campanella	Paganini-Liszt
Louis Shub	

III

La gitana)	
Caprice viennois)	Kreisler
Tambourin chinois)	
Noah Bielski	

JUNIOR OCTAVE CLUB
Norristown, Pennsylvania

Thursday evening, November 2, 1939, at 8:00 o'clock

Lynne Wainwright, Harp
Hilda Morse, Soprano
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Bourrée	Bach
"Gavotte" from "Iphigenie in Aulis"	Gluck
Concert variations on Adeste Fideles	Salzedo
Lynne Wainwright	

II

Nimmersatte Liebe)	
Das verlassene Mägdlein)	Wolf
Vergebliches Ständchen	Brahms
Hilda Morse	

III

Brahms lullaby	arranged by Salzedo
Deux chansons populaires françaises	Grandjany
Le bon petit roi d'Yvetôt	
Et ron ron ron, petit patapon	
En bateau	Debussy
Chanson de Guillot-Martin	Périllhou-Miller
Lynne Wainwright	

IV

"Un bel di" from "Madame Butterfly"	Puccini
Ohie Menechè!	Giannini
Hilda Morse	



FRIENDS' SELECT SCHOOL
Philadelphia, Pennsylvania

Friday morning, November 3, 1939, at 10:30 o'clock

Veda Reynolds, Violin
Nathan Stutch, Violoncello
John Simms, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Praeludium and allegro	Kreisler
La fille aux cheveux de lin	Debussy-Hartmann
Variations on a theme by Corelli	Tartini-Kreisler
Veda Reynolds	

II

Adagio from the organ toccata in C major	Bach
Sérénade espagnole, Opus 20, No. 2	Glazounov
Rondo in A major	Weber
Nathan Stutch	

III

Trio in C minor, Opus 1, No. 3	Beethoven
Allegro con brio	
Andante cantabile con variazioni	
Menuetto. Quasi allegro	
Finale. Prestissimo	
Veda Reynolds	
Nathan Stutch	
John Simms	

SAINT ANDREW'S SCHOOL
Middletown, Delaware

Saturday evening, November 4, 1939, at 8:00 o'clock

Veda Reynolds, Violin
Nathan Stutch, Violoncello
John Simms, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in C minor, Opus 1, No. 3 Beethoven
Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo
Veda Reynolds, Nathan Stutch and John Simms

II

Adagio from the organ toccata in C major Bach
Sérénade espagnole, Opus 20, No. 2 Glazounov
Rondo in A major Weber
Nathan Stutch

III

Waltz in E minor (posthumous))
Scherzo in C sharp minor, Opus 39) Chopin
John Simms

IV

Praeludium and allegro Kreisler
La fille aux cheveux de lin Debussy-Hartmann
Variations on a theme by Corelli Tartini-Kreisler
Veda Reynolds

V

Trio in C minor, Opus 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto
Veda Reynolds, Nathan Stutch and John Simms

UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, November 9th, 1939, at 8:00 o'clock

ROBERT GROOTERS, *Baritone*

MARGUERITE KUEHNE, *Violin*

LOUIS SHUB, *Piano*

of

THE CURTIS INSTITUTE OF MUSIC

P R O G R A M M E

I

Have you seen but a whyte lillie grow? ..	OLD ENGLISH
Flow not so fast, ye fountains ..	DOWLAND
Die Rose, die Lilie ..	SCHUMANN
Wenn du zu den Blumen gehst ..	HUGO WOLF
Der Leiermann } ..	SCHUBERT
Rastlose Liebe }	

ROBERT GROOTERS

II

Gavotte from sonata in E major	BACH-KREISLER
Romance in G major, Opus 40 ..	BEETHOVEN
Rondo in G major ..	MOZART-KREISLER

MARGUERITE KUEHNE

III

Berceuse, Opus 57	CHOPIN
Etude in F major, Opus 10, No. 8 }	
Ballade in A flat major, Opus 47 }	

LOUIS SHUB

IV

Pilgrim's song ..	TSCHAIKOVSKY
Jean ..	SPROSS
The hills of home ..	FOX
A maid of Alcala ..	MESSAGER
Glory road ..	WOLFE

ROBERT GROOTERS

V

Rondo capriccioso ..	SAINT-SAËNS
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MARGUERITE KUEHNE



SLEIGHTON FARM SCHOOL FOR GIRLS
Darling Post Office, Pennsylvania

Tuesday evening, November 14, 1939, at 7:30 o'clock

Robert Grooters, Baritone
Marguerite Kuehne, Violin
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Have you seen	
but a whyte lillie grow?	Old English
Flow not so fast, ye fountains	Dowland
Die Rose, die Lilie	Schumann
Wenn du zu den Blumen gehst	Wolf
Der Leiermann)	
Rastlose Liebe)	Schubert
Robert Grooters	

II

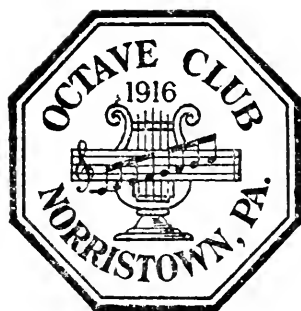
Gavotte from sonata in E major	Bach-Kreisler
La fille aux cheveux de lin	Debussy-Hartmann
Rondo in G major	Mozart-Kreisler
Marguerite Kuehne	

III

Pilgrim's song	Tschaikovsky
Jean	Spross
The hills of home	Fox
Long ago in Alcala	Messenger
Glory road	Wolfe
Robert Grooters	

IV

Rondo capriccioso	Saint-Saëns
Marguerite Kuehne	



Reba Robinson, " " Harp
Rathan Stutch, " " Violoncello
Burnett Atkinson, " " Flute
Louis Shub, " " Accompanist
 of
The Curtis Institute of Music

Wednesday Afternoon

November fifteenth

Nineteen Hundred Thirty-nine

Montgomery County

Medical Society

Building

quasi Allegro

Noah Bielski

Morris Shulik

Stephen Katsaros

William Saputelli

The Octave Club

NORRISTOWN, PENNSYLVANIA

MRS. J. LAWRENCE EISENBERG, *President*

WEDNESDAY AFTERNOON at TWO-THIRTY O'CLOCK

MRS. CHARLES W. MILLER, *Chairman of the Day*

PROGRAMME

I

First two movements of Sonata No. 8 in D major....*Leclair*

Adagio

Allegro

Menuet *Bach*

Two movements from Trio Sonata in B minor....*Loeillet*

Adagio

Allegro

REBA ROBINSON, NATHAN STUTCH and

BURNETT ATKINSON

II

Adagio from the organ toccata in C major*Bach*

Sérénade espagnole, Opus 20, No. 2.....*Glazounov*

Rondo in A major*Weber*

NATHAN STUTCH

III

ck

Waltz in A flat major	<i>Brahms</i>
Believe Me, If All Those Endearing Young Charms..	<i>Salzedo</i>
May Night	<i>Palmgren</i>
Night Breeze	}
Behind the Barracks	
	<i>Salzedo</i>

REBA ROBINSON

IV

Sonata in F major	<i>Marcello</i>
Sicilienne	<i>Bach</i>
Menuetto	<i>Mozart</i>

ki

BURNETT ATKINSON

V

Deux Arabesques	<i>Debussy</i>
Petite Suite	<i>Dukas</i>
Berceuse	
Souvenance	
Dorienne from "Divertissement grec"	<i>Mouquet</i>

in

REBA ROBINSON, NATHAN STUTCH and
BURNETT ATKINSON

en

quasi Allegro

Noah Bielski
Morris Shulik
Stephen Katsaros
William Saputelli

Hostess

MRS. CLARENCE R. PALMER

Ushers

MRS. E. FRED BROUSE

MRS. WILLIAM D. HUNTER

MRS. CLARENCE G. LAND

MISS MARION SPANGLER.....Chairman of Programs

MRS. JOHN LOCK LARZELERE...Chairman of Decorations



Next Meeting == December Twentieth

CAROLYN FOX—*Violinist*

A French Peasaut Christmas

OCTAVE CLUB CHORUS

MRS. HAROLD V. STURTEVANT—*Chairman of the Day*



JR. OCTAVE CLUB

November 18th at 10 A. M. Y. W. C. A. Auditorium

MISS MARJORY WILSON

and her

SHEPHERD PIPES

MRS. WM. D. HUNTER

MRS. HAROLD V. STURTEVANT

in charge

URSINUS COLLEGE
Collegeville, Pennsylvania

Thursday evening, November 16, 1939, at 8:00 o'clock

Noah Bielski, Violin
Morris Shulik, Violin
Stephen Katsaros, Viola
William Saputelli, Violoncello
Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Concerto No. 2 in D minor, Opus 22	Wieniawski
Allegro moderato	
Romance	
Allegro moderato alla zingara	
Noah Bielski	

II

Berceuse, Opus 57)	
Etude in F major, Opus 10, No. 8	)	Chopin
Ballade in A flat major, Opus 47)	
Louis Shub		

III

Quartet in B flat major, Opus 13, No. 6	Beethoven
Allegro con brio	
Adagio ma non troppo	
Scherzo. Allegro	
La Malinconia. Adagio. Allegretto	
quasi Allegro	
Noah Bielski	
Morris Shulik	
Stephen Katsaros	
William Saputelli	

WOMAN'S CLUB OF LYNCHBURG
Lynchburg, Virginia

Friday afternoon, November 17, 1939, at 3:30 o'clock

Reba Robinson, Harp
Nathan Stutch, Violoncello
Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements of Sonata No. 3 in D major	Leclair
Adagio	
Allegro	
Menuet	Bach
Two movements from Trio Sonata in B minor	Loeillet
Adagio	
Allegro	
Reba Robinson, Nathan Stutch and Burnett Atkinson	

II

Adagio from the organ toccata in C major	Bach
Sérénade espagnole, Opus 20, No. 2	Glazounov
Rondo in A major	Weber
Nathan Stutch	

III

Waltz in A flat major	Brahms
Believe me, if all those endearing young charms	Salzedo
May night	Palmgren
Night breeze)	
Behind the barracks)	Salzedo
Reba Robinson	

IV

Sonata in F major	Marcello
Sicilienne	Bach
Menuetto	Mozart

Burnett Atkinson

WOMAN'S CLUB OF LYNCHBURG
Lynchburg, Virginia
(continued)

V

Deux arabesques	Debussy
Petite suite	Dukas
Berceuse	
Souvenance	
"Dorienne" from	
"Divertissement grec"	Mouquet
Reba Robinson, Nathan Stutch and Burnett Atkinson	

SCHUMANN CLUB
Wildwood, New Jersey

Tuesday evening, November 28, 1939, at 8:30 o'clock

Hilda Morse, Soprano
Donald Coker, Tenor
Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Das verlassene Mägdlein)	
Nimmersatte Liebe)	Wolf
Der Schmied)	
Vergebliches Ständchen)	Brahms
Hilda Morse	

II

Lasciatemi morire	Monteverdi
Danza, danza fanciulla gentile	Durante
I attempt from love's sickness to fly	H. Purcell
"Total eclipse!" from "Samson"	Handel
Donald Coker	

III

Ballade in A flat major, Opus 47)	
Berceuse, Opus 57)	Chopin
Etude in F major, Opus 10, No. 2)	
La campanella	Paganini-Liszt
Louis Shub	

IV

"Un bel di" from "Madame Butterfly"	Puccini
Ohie Meneche!	Gianinni
Hilda Morse	

V

"Vesti la giubba" from "I Pagliacci"	Leoncavallo
Clorinda	Morgan
A sailor's life	Old English
Old Mother Hubbard,	
set in the manner of Handel	Hely-Hutchinson
Donald Coker	

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Thursday morning, November 30, 1939, at 10:30 o'clock

Robert Grooters, Baritone
Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Recitative and air from the "Messiah")	
"Thus saith the Lord, but who may abide")	Handel
Caro mio ben	Giordani
Caro laccio, dolce nodo	Gasparini
Non più	Cimara

Robert Grooters

II

Ballade in A flat major, Opus 47)	
Etude in F major, Opus 10, No. 8)	Chopin
La campanella	Paganini-Liszt

Louis Shub

III

Pilgrim's song		Tschaikovsky
Blow, blow, thou winter wind)		
Drink to me only with thine eyes)	arranged by	Quilter
Birthday song		MacFadyen

Robert Grooters

GEORGE SCHOOL
George School, Pennsylvania

Saturday evening, December 3, 1938, at 8:00 o'clock

Hilda Morse, Soprano
Eleanor Mellinger, Harp
James Shonate, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Als ich die Briefe ihres ungetreuen
Schmerzes nach den Frühlings
Der Dämonen

Wagner

Hilda Morse

II

Harmonious blacksmith
Sige
Theme and variations

Handel
Corelli
H. J. S.

Eleanor Mellinger

III

Das verlassene "Mädchen"
Minneverste Liebe
Mäuschenlied
Der Schied
Vergeblie u. Ständchen

Wolf

Brhms

Hilda Morse

IV

Impromptu-oprice, Opus 3
Chœur de Guillet-Martin

Pierre
Périllou-Miller

Eleanor Mellinger

V

"The Jewel Song" from "Faust"
Die Knechte!

Georg
Gierini

Hilda Morse

GASTON PRESEYTERIAN CHURCH
Philadelphia, Pennsylvania

Sunday evening, December 17, 1939, at 7:30 o'clock

Lynne Wainwright, Harp
Herbert Baumel, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio Sonata in B minor	Loeillet
Largo	
Allegro	
Adagio	
Allegro con spirito	
Menuet	Bach

Lynne Wainwright,
Herbert Baumel and Nathan Stutch

II

"Gavotte" from "Iphigenia in Aulis"	Gluck
Concert variations	
on Adeste Fideles (1933)	Salzedo
Lynne Wainwright	

III

First movement from Sonata No. 2	
in D major	Leclair
Adagio	
"Dorienne" from "Divertissement grec"	Mouquet
Lynne Wainwright,	
Herbert Baumel and Nathan Stutch	

IV

Arioso	Bach
Sérénade espagnole, Opus 20, No. 2	Glazounov
Lynne Wainwright and Nathan Stutch	

WOMAN'S CLUB OF ALLENTOWN
Allentown, Pennsylvania

Tuesday afternoon, January 2, 1940, at 2:45 o'clock

Howard Vanderburg, Baritone
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Dank sei Dir, Herr	Handel
He, Zigeuner)
Lieber Gott, du weisst)
Röslein dreie, in der Reihe)
Du bist so jung)
Ewig)
	E. Wolff
Howard Vanderburg	

II

"Nemico della patria"	
from "Andréa Chénier"	Giordani
Howard Vanderburg	

III

Rhapsody in E flat major, Opus 119, No. 4	Brahms
Hungarian rhapsody, No. 11	Liszt
Eugene Bossart	

IV

Yarmouth fair	Warlock
Passing by	E. Purcell
Be it bright day, Opus 47, No. 6	Tschaikovsky
Silent strings	Bantock
Good ale	Warlock
Howard Vanderburg	



MOORESTOWN HIGH SCHOOL
Moorestown, New Jersey

Thursday morning, February 22, 1940, at 9:00 o'clock

Reba Robinson, Harp
Nathan Stutch, Violoncello
Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trois pièces en concert	Rameau
La laborde: Rondement	
La boucon: Andante	
L'agaçante: Rondement	
Reba Robinson,	
Nathan Stutch and Burnett Atkinson	

II

Sonata in F major	Marcello
Andante in C major	Mozart
Burnett Atkinson	

III

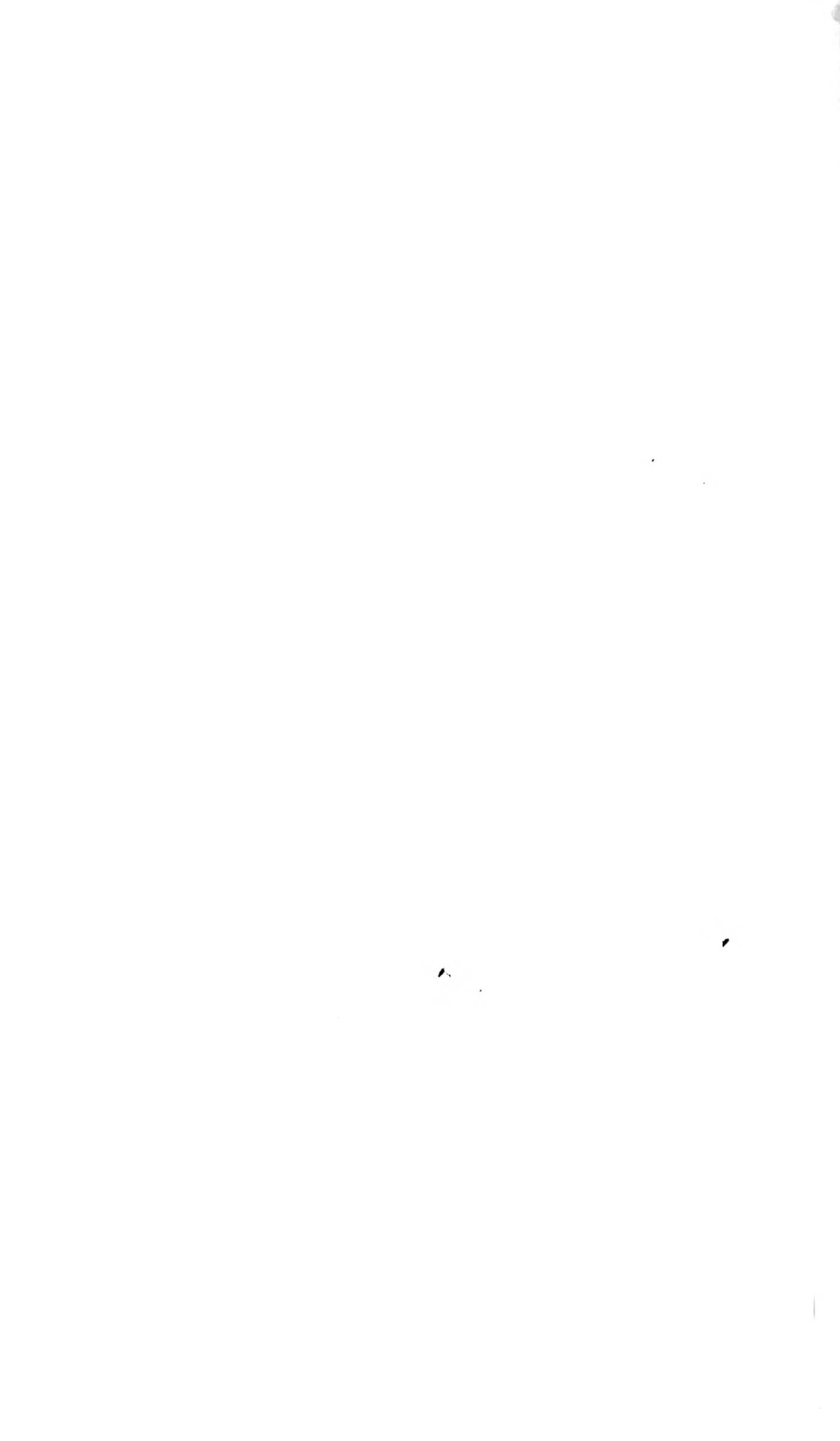
Waltz in A flat	Brahms
Pirouetting music box)	
Fraîcheur)	Salzedo
Le bon petit roi d'Yvetôt	Grandjany
Reba Robinson	

IV

Adagio from the organ toccata in C major	Bach
Rondo in A major	Weber
Nathan Stutch	

V

First movement of Trio Sonata in B minor	Loeillet
Largo	
Arabesque No. 1	Debussy
"Dorienne" from "Divertissement grec"	Mouquet
Reba Robinson,	
Nathan Stutch and Burnett Atkinson	



THE NEIGHBORS
Hatboro, Pennsylvania

Wednesday afternoon, February 28, 1940, at 2:15 o'clock

Laura Archera, Violin
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Air on the G string

Mattheson

Tzigane

Ravel

Laura Archera

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pennsylvania

Thursday morning, February 29, 1940, at 11:00 o'clock

John Simms, Piano
Veda Reynolds, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in C minor, Opus 1, No. 3	Beethoven
Allegro con brio	
Andante cantabile con variazioni	
Menuetto. Quasi allegro	
Finale. Prestissimo	
John Simms,	
Veda Reynolds and Nathan Stutch	

II

Adagio from the organ toccata in C major	Bach
Sérénade espagnole, Opus 20, No. 2	Glazounov
Rondo in A major	Weber
Nathan Stutch	

III

Trio in C minor, Opus 101	Brahms
Allegro energico	
Presto non assai	
Andante grazioso	
Allegro molto	
John Simms,	
Veda Reynolds and Nathan Stutch	

PORCH CLUB

RIVERTON, NEW JERSEY

Tuesday Afternoon, March 5, 1940, at 2:30 o'clock

WILLA STEWART, *Soprano*
NATHAN GOLDSTEIN, *Violin*
CHARLES LIBOVE, *Violin*
LOUIS SHUB, *Accompanist*
of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

I

Bel piacere è godere fido amor.....	}	HANDEL
Sommi Dei		
Spirate pur, spirate.....	}	DONAUDY
Ah, mai non cessate		

WILLA STEWART

II

Romance from Concerto in D minor, Opus 22.....	}	WIENIAWSKI
Scherzo-Tarantelle.....		

NATHAN GOLDSTEIN

III

"Elle est là, près de lui" from <i>Mignon</i>	THOMAS
---	--------

WILLA STEWART

IV

Adagio from Concerto in G minor, Opus 26.....	BRUCH
Praeludium and Allegro	PUGNANI-KREISLER

CHARLES LIBOVE

V

Spirit flower	CAMPBELL-TIPTON	
Ecstasy	RUMMEL	
Sleep now.....	}	BARBER
I hear an army.....		

WILLA STEWART

VI

Concerto for two violins in D minor.....	BACH
Allegro	
Andante	
Allegro	
Perpetuum mobile, Opus 34, No. 5	RIES

NATHAN GOLDSTEIN and CHARLES LIBOVE

Pemberton Music Club

Pemberton, New Jersey

Tuesday Evening, April 9, 1940

8.15 o'clock

Eleanor Mitchel, *Flute*

Marguerite Kuehne, *Violin*

Esther Gruhn, *Violoncello*

OF THE CURTIS INSTITUTE OF MUSIC



PROGRAMME

I

Sonata *Corelli*

(Arranged by Hershy Kay)

Grave

Andante

Allegro

Largo

Allegro

Divertissement in D major, Opus 100 *Haydn*

Adagio cantabile

Allegro

Tempo di minuetto

Divertissement in G major, Opus 100 *Haydn*

Allegro

Adagio

Allegro

II

Trio in C major, Opus 87 *Beethoven*

Trio in B flat major *Schubert*

Little Shepherd *Debussy*

III

Sonata in F major *Wagenseil*

Allegro

Minuetto

Allegro assai

—COMPLIMENTS OF—

Lewis J. Mantel, Pemberton; J. G. Montgomery & Co., Inc., Pemberton;
The People's National Bank and Trust Company, Pemberton;
B. Ney Ridgway, Pemberton; Platt's General Store



UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, April 11, 1940, at 8:00 o'clock

WILLA STEWART, *Soprano*

HERBERT BAUMEL, *Violin*

NATHAN STUTCH, *Violoncello*

LEO LUSKIN, *Accompanist*

of

THE CURTIS INSTITUTE OF MUSIC

P R O G R A M M E

I

O sleep why dost thou leave me?	{	HANDEL
Bel piacere è godere fido amor			
Sommi Dei			

Spirate pur, spirate	{	DONAUDY
Ah, mai non cessate			

WILLA STEWART

II

Concerto in A minor, Opus 102.....BRAHMS

Allegro

Andante

Vivace non troppo

HERBERT BAUMEL and NATHAN STUTCH

III

Spirit flower CAMPBELL-TIPTON

Ecstasy RUMMEL

Sleep now	{	BARBER
I hear an army			

The sleigh KOUNTZ

WILLA STEWART

The Somerville Committee of Swarthmore College

Swarthmore, Pennsylvania

Thursday Evening, April 18, 1940, at 8:30 o'clock

Noah Bielski, Violin
Morris Shulik, Violin
Albert Falkove, Viola
William Saputelli, Violoncello
Eugene Bossart, Piano

of

The Curtis Institute of Music

Beethoven Program

I

Quartet in B flat, Opus 18, No. 6

Allegro con brio
Adagio, ma non troppo
Scherzo. Allegro
La malinconia
Adagio. Allegretto quasi Allegro

Messrs Bielski, Shulik, Falkove and Saputelli

II

Sonata in C minor, Opus 30, No. 2

Allegro con brio
Adagio cantabile
Scherzo. Allegro
Finale. Allegro

Messrs Bielski and Bossart

III

Quartet in E flat, Opus 74

Poco adagio
Adagio ma non troppo
Presto
Allegretto con variazioni

Messrs Bielski, Shulik, Falkove and Saputelli

HOLMQUIST SCHOOL
New Hope, Pennsylvania

Saturday evening, April 20, 1940, at 8:00 o'clock

Reba Robinson, Harp
Nathan Stutch, Violoncello
Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Menuet	Bach
Two movements from Trio Sonata	
in B minor	Loeillet
Adagio	
Allegro	
First and second movements of Sonata	
No. 3 in D major	Leclair
Adagio	
Allegro	

Reba Robinson,
Nathan Stutch and Burnett Atkinson

II

Trois pièces en concert	Rameau
La laborde: Rondement	
La boucon: Andante	
L'agaçante: Rondement	

Reba Robinson,
Nathan Stutch and Burnett Atkinson

III

Mirage	Salzedo
Waltz in A flat	Brahms
Zephyr)
Pirouetting music box)
Night breeze)
Behind the barracks)

Reba Robinson

HOLMQUIST SCHOOL
New Hope, Pennsylvania
(continued)

IV

Arabesque No. 1	Debussy
"Dorienne" from "Divertissement grec"	Mouquet
"Menuet" from "Sonatine"	Ravel
Spanish dance	Granados

Reba Robinson,
Nathan Stutch and Burnett Atkinson

THE ROTARY CLUB OF WILMINGTON
Wilmington, Delaware

Tuesday afternoon, April 23, 1940, at 2:00 o'clock

Barbara Elliott, Piano

of .

THE CURTIS INSTITUTE OF MUSIC

Programme

Rondo capriccioso, Opus 14	Mendelssohn
Clair de lune	Debussy
Etude in G flat	Moszkowski

Barbara Elliott

NEW JERSEY SCHOOL WOMEN'S CLUB
Trenton, New Jersey

Saturday evening, May 4, 1940, at 8:00 o'clock

Veda Reynolds, Violin
Hilda Morse, Soprano
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Praeludium and allegro	Kreisler
Zephyr, Opus 30, No. 5	Hubay
Veda Reynolds	

II

Vergebliches Ständchen	Brahms
Das verlassene Mägdlein)	
Nimmersatte Liebe)	Wolf
Hilda Morse	

III

La fille aux cheveux de lin	Debussy-Hartmann
Caprice, d'après l'étude	
en forme de valse,	
Opus 52, No. 6	Saint-Saëns-Ysaë
Veda Reynolds	

IV

Ohie Menechè!	Gianinni
I hear an army	Barber
Hilda Morse	

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Tuesday morning, May 7, 1940, at 10:30 o'clock

Nathan Stutch, Violoncello
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Two movements from Concerto

in B flat major

Boccherini

Adagio non troppo

Allegro moderato

Nathan Stutch

II

Perpetuum mobile

Weber

Rhapsodie in E flat, Opus 119, No. 4

Brahms

Hungarian rhapsody, No. 11

Liszt

Eugene Bossart

III

Adagio from the organ toccata

in C major

Bach

Sérénade espagnole, Opus 20, No. 2

Glazounov

Rondo in A major

Weber

Nathan Stutch

EMILIE KRIDER NORRIS SCHOOL
Philadelphia, Pennsylvania

Wednesday evening, May 8, 1940, at 8:00 o'clock

Reba Robinson, Harp

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata in C minor	Pescetti
Allegro vigoroso	
Andantino espressivo	
Presto	
"Gavotte" from "Armide"	Gluck
Theme and variations	Haydn

II

Three poetical studies	Salzedo
Mirage	
Idyllic poem	
Inquietude	

III

Waltz in A flat	Brahms
Believe me, if all those	
endearing young charms)	
Fraicheur)	
Pirouetting music box)	Salzedo
Night breeze)	
Behind the barracks)	

UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, February 15, 1940, at 8:00 o'clock

May 9th,

WOODWIND ENSEMBLE

Conducted by

JORGE BOLET

JOHN DELANCIE, *Oboe*

BRITTON JOHNSON, *Flute*

JAMES KING, *Clarinet*

DAVID HALL, *French Horn*

SANFORD SHAROFF, *Bassoon*

JORGE BOLET, *Piano*

of

THE CURTIS INSTITUTE OF MUSIC

P R O G R A M M E

I

Aria from prelude No. 10 in E minor ... }
Choral "Meine Seele erhebt den Herren" } BACH-MAPES

Flute, Oboe, Clarinet, Bassoon and French Horn

Les petits moulins à vent COUPERIN

Flute, Oboe and Bassoon

Aubade DE WAILLY

Flute, Oboe and Clarinet

II

Quintet in E flat major (K. 452) MOZART

Oboe, Clarinet, French Horn, Bassoon and Piano

Largo. Allegro moderato

Larghetto

Rondo. Allegretto

III

Caprice on Danish and Russian Airs, Opus 79 SAINT-SAËNS

Flute, Oboe, Clarinet and Piano

Dance suite, Opus 53 BLUMER

Flute, Oboe, Clarinet, Bassoon and French Horn

Rigaudon

Sarabande

Menuett

~~Ungarischer Tanz~~

Valse Boston

One step

REVIEW CLUB OF OAK LANE
Oak Lane, Philadelphia, Pennsylvania

Wednesday afternoon, May 15, 1940, at 2:30 o'clock

Reba Robinson, Harp
Nathan Stutch, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Menuet	Bach
Third movement from Trio Sonata in B minor	Loeillet
Adagio	
L'agaçante: Rondement	Rameau
Reba Robinson, Nathan Stutch and Eleanor Mitchel	

II

Waltz in A flat major	Brahms
Believe me, if all those endearing young charms)	
Night breeze)	
Pirouetting music box)	Salzedo
Behind the barracks)	
Reba Robinson	

III

Menuet	Valensin
The swan	Saint-Saëns
Arabesque No. 1	Debussy
Spanish dance, Opus 5, No. 5	Granados
Reba Robinson, Nathan Stutch and Eleanor Mitchel	

NEW CENTURY CLUB
Wilmington, Delaware

Wednesday afternoon, May 15, 1940, at 2:30 o'clock

Willa Stewart, Soprano
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

"Un bel di" from "Madame Butterfly" Puccini

Spirit flower Campbell-Tipton

Sleep now)
)
I hear an army) Barber

Willa Stewart

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Tuesday morning, May 21, 1940, at 10:30 o'clock

Hilda Morse, Soprano
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Wer rief dich denn)	
Nun lass uns Frieden schliessen)	
Das verlassene Mägdlein	)	Wolf
Nimmersatte Liebe)	
Hilda Morse		

II

Nocturne in F sharp major, Opus 15	Chopin
General Lavine (eccentric)	Debussy
Hungarian rhapsodie	Liszt
Eugene Bossart	

III

"Salce" from "Otello"	Verdi
I hear an army	Barber
Nicolette	Ravel
Ohie Menechè!	Gianinni
Hilda Morse	

PRINCETON UNIVERSITY
Princeton, New Jersey

Sunday afternoon, November 5, 1939, at 4:00 o'clock

Broadus Erle, Violin
Veda Reynolds, Violin
Milton Wohl, Violin
Stephen Katsaros, Viola
True Chappell, Violoncello
John DeLancie, Oboe
Perry Bauman, Oboe
Waldemar Dabrowski, Conductor

of

THE CURTIS INSTITUTE OF MUSIC

and

Alice Hufstader, Soprano
Katherine Ellis, Piano

MOZART PROGRAM

I

String quartet in C major (K465)

Adagio. Allegro
Andante cantabile
Menuetto
Allegro

Broadus Erle
Veda Reynolds
Stephen Katsaros
True Chappell

II

Ridente la calma

An Chloë

"Dove sono" from "The Marriage of Figaro"

Alice Hufstader
Katherine Ellis

PRINCETON UNIVERSITY
Princeton, New Jersey
(Continued)

III

Quartet for oboe and strings in F major (K370)

Allegro

Adagio

Rondo. Allegro

John DeLancie

Veda Reynolds

Stephen Katsaros

True Chappell

IV

"Exultate, jubilate" (K165)

Alice Hufstader

Katherine Ellis

Milton Wohl

Broadus Erle

Stephen Katsaros

True Chappell

John DeLancie

Perry Bauman

Waldemar Dabrowski

THE HAGERSTOWN SYMPHONY ORCHESTRA
Hagerstown, Maryland

Thursday evening, December 7, 1939, at 8:30 o'clock

Russell Gerhart, Conductor

Noah Bielski, Violin

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Overture to "Creations of Prometheus" Beethoven

II

Symphony in D minor Franck
Allegro non troppo

III

Concerto No. 2 in D minor
for violin and orchestra Wieniawski
Allegro moderato
Romance
Allegro moderato alla zingara
Noah Bielski, Soloist

IV

Mock morris Grainger

V

Summer night Rhodes

VI

Sailor's dance Glière



Welcome..New Citizens

The Philomusian Club
3944 Walnut Street
Philadelphia
Wednesday Evening, December 13th
1939

Pledge of Allegiance

"I pledge allegiance to the flag
of the United States of America
and to the Republic for which
it stands; one nation indivisible,
with liberty and justice for all."

The American's Creed

I believe in the United States of America as a government of the people, by the people, for the people, whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect Union, one and inseparable, established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

—*William Tyler Page*

...Program...

MILTON WOHL. Violinist

LEO LUSKIN. Pianist
of the Curtis Institute of Music

BILLIE LESSIG Vocal Soloist

Violin Solo—

Malaguena, Opus 21 Sarasate
Hopak Moussourgsky-Dushkin

Piano Solo—

Prelude in G-sharp minor, Opus 32, No. 12 Rachmaninoff
Impromptu in C-sharp minor, Opus 66 (. Chopin
Waltz in E minor)

Violin Solo—

Mazurka in A minor, Opus 68, No. 2 Chopin
Hejre Kati Hubay

Invocation Rev. D. Wilmot Gateson, D.D.

Greeting Mrs. Walter Willard
President of Philomusian Club

Pledge of Allegiance Mrs. I. L. Vansant

Vocal Solo—"God Save America" Irving Berlin
BILLIE LESSIG

Address D. Montfort Melchior
Supervisor of High School Instruction at Girard College

Welcome J. L. Hughes
Director of Immigration and Naturalization

Awarding of Certificates of Naturalization Henry L. Mulle
District Director of Immigration and Naturalization

PRINCETON UNIVERSITY
Princeton, New Jersey

Sunday afternoon, February 11, 1940, at 4:00 o'clock

Baruch Altman, Violin
Albert Falkove, Viola
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

and

Madame Marta Pacsu, Piano
Ernest Dewald, Bass
Celius Dougherty, Accompanist

MOLART PROGRAM

I

Trio in C major (K543)

Allegro

Andante cantabile

Allegro

Madame Marta Pacsu
Baruch Altman
Nathan Stutch

II

"O Isis und Osiris"

from "Die Zauberflöte"

"Wer ein Liebchen hat gefunden"

from "Die Entführung aus dem Serail"

"Madamina" from "Don Giovanni"

Ernest Dewald
Celius Dougherty

III

Quartet in G minor (K473)

Allegro

Andante

Rondo

Madame Marta Pacsu
Baruch Altman
Albert Falkove
Nathan Stutch

Fifth Annual Concert
Abington Senior High School
Combined Glee Clubs



Direction of Carroll O'Brien

Assisted by
Robert Cornman, Pianist
Robert Borges, Violinist

Auditorium

Friday evening, March fifteen
eight-twenty-five o'clock
nineteen hundred forty

Program



Girls' Glee Club

Romance, *Debussy*

Ave Maria, *Bach-Gounod*

Violin obbligato

Robert Borges

I Couldn't Hear Nobody Pray, *Spiritual*

Accompanist - - - -

James Yost

Verse Speaking Choir

She Walks in Beauty, *Byron*

Tarantella, *Hilaire Belloc*

Piano

- - - - -

Robert Cornman

Ballade in G minor, Opus 118, No. 3, *Brahms*

Elizabethan Singers

Cargoes, *Lutkin*

Rhapsody, *Banks*

Emitte Spiritum tuum, *Schuetky*

Hospodi Pomilui, *Lcovsky*

Boys' Glee Club

Abington Song

Drink To Me Only With Thine Eyes, *Old English*

Accompanist - - - -

Katharine Wieder

Piano

- - - - -

Robert Cornman

Nocturne in B flat minor, Opus 9, No. 1, *Chopin*

Etudes:

G Sharp minor, Opus 25, No. 6

E flat major, Opus 10, No. 11

A minor, Opus, 25 No. 11

Mixed Glee Club

O Lord Most Holy, *Franck*

Spirituals

a. Ezekiel Saw De Wheel

b. Roll, Jordan, Roll

Soloists

Doris Smith, Max Pincus, Betty Kidd

and Robert Solly

The Three Kings, *Willan*

Italian Street Song, *Herbert* (requested)

Accompanist - - - -

A. Erna Grabner

Glee Club Members

Girls

Evelyn Allen	Evelyn Gibbs	Florence Pyle
Marie Ambler	Janet Graham	Doris Reading
Maryellen Anderson	Jeanne Habegger	Gloria Reber
Barbara Barrow	Barbara Hamilton	Nancy Renninger
Beatrice Bates	Phyllis Hampshire	Adele Ritchie
Margaret Becker	Peggy Hanline	Nancy Roberts
Dorothy Bradley	Betty Hermanson	Regina Rodgers
Lorena Brasier	Jane Hoffman	Eleanore Rogers
Mary Bubeck	Blanche Hofstetter	Ruth Rummel
Sara Cardillo	Marjorie Holmes	Irene Ruzicka
Antoinette Cavallaro	Natalie Howley	Jane Saddington
Kathryn Cawley	Anne Ireland	Marion Scalfaro
Virginia Chatterton	Helen Jenks	Mary Helen Scanlon
Marjorie Chupp	Verna Johnson	Miriam Scanlon
Ethel Clark	Edna Kapral	Doris May Smith
Ruth Clyde	Roberta Kenyon	Edna Smith
Jane Cook	Betty Kidd	Marilyn Smythe
Eleanor Cooney	Inez Kneece	Mary Jane Snyder
Alice Cornell	Catherine Krieder	Ruth Swartley
Barbara Coyle	Betty Kritler	Alice Sweisfurth
Patricia Coyle	Florence Kulp	Doris Taylor
Irene Cox	Sybilla Kurtz	Bertha Theurer
Alexa Dannenbaum	Ida Landenburg	Florence Theurer
Aldine Denby	Viola Lang	Alice Thomas
Edith Dinlocker	Grace Laning	Gladys Thornton
Angie DiPalantino	Patsy Leonhard	Betty Turner
Margaret Dixon	Edna MacArthur	Marion Van Buskirk
Barbara Djourup	Mary Maroney	Gloria Wall
Jean Doane	Mary Mast	Peggy Wall
Lorraine Doyle	Dorothea Mobley	Louise Welsh
Geraldine Dubin	Betty Morrison	Margaret Whitaker
Jean Durand	Eleanor Nehlig	Katherine Wieder
Miriam Engard	Mae Nehlig	Gene Williams
Doris Fleurer	Rita Ortalani	Madge Williams
Alice Frantz	Phyllis Oxman	Natalie Williams
Audrey Garey	Helen Pierce	Helen Wilson
Jean Garrison	Shirley Porter	Hope Young
Helen Gellert	Marjorie Postle	

Glee Club Members

Boys

Edward Bartlam	Sherman Meschter
Fred Becker	Harold Miller
Robert Borges	Harry Mills
Robert Borell	Charles Moore
Charles Brackbill	Alan Myler
Raymond Brandt	Max Pincus
John Burn	George Pletcher
Perry Burton	Robert Quay
Norwood Collins	Burton Ramsey
Russell Collmer	Christie Rau
Charles Corwin	David Reber
Robert Cragg	John Reichard
John Davey	Robert Reisen
Robert Doane	Ken Ritter
Maur Dubin	John Rodenhausen
Louis Fisher	John Schneider
Ralph Gibbs	Rothwell Shelley
Jack Gillingham	Arthur Shields
Fred Harrer	John Shields
Robert Hesse	Richard Shook
Robert Hilliard	Edward Smith
Howard Hudson	Leonard Smith
Newton Hunsberger	Edward Snyder
William Hutter	Robert Solly
Tom Hyndman	Joseph Strick
Carlton Krout	Creston Sutch
Donald Lewis	Sidney Walker
Robert Marple	Bruce Wall
Joseph McDowell	Robert Weldon
Royer McGlade	James Yost
Henry McKay	

COLORED MOTION PICTURES OF BIRDS

presented by

Randolph Ashton

FLUTE DUETS

by

Eleanor Mitchel and John Krell of the Curtis Institute of Music

PROGRAM

I

Allegro Minuetto

Beethoven

Sonate I

Handel

Tempo Guisto

Allegretto

Miss Mitchell and Mr. Krell

II

Woodpeckers, Orioles

Ospreys, Terns, Skimmers

Finches

Mr. Ashton

III

Sonate II

Naudet

Adagio

Allegro

Duette, Opus, 75

Mozart

Allegro vivace

Rondo

Miss Mitchell and Mr. Krell

IV

"Denizens of Stream and Woodland"

Hérons

Mr. Ashton

April 5th, 1940

Benefit of

The Woman's Medical College of Pennsylvania

PATRONS AND PATRONESSES

Dr. Helen M. Angelucci	Mrs. William T. Johnson
Dr. Ann Catherine Arthurs	Mrs. John B. Kelly
Mrs. George T. Ashton	Miss Gertrude Knapp
Mrs. Herbert Ashton	Mrs. John C. Martin
Mrs. Leonard C. Ashton	Dr. Catherine Macfarlane
Mrs. John C. Atwood, Jr	Mrs. Duncan MacInnes
Mrs. Horace Avery, Jr.	Miss Gertrude McCormick
Dr. Emily P. Bacon	Dr. Alma Morani
Mrs. James B. Bailey	Dr. Ellen C. Potter
Dr. Eleanor Balph	Mrs. Earl B. Putnam
Dr. Isabel M. Balph	Dr. Bernadine Quinn
Mrs. Harry H. Battles	Miss Virginia Rath
Dr. Frieda Baumann	Dr. John Stewart Rodman
Mrs. Everett H. Brown	Mrs. Herman Rothenhausler
Dr. Miriam Butler	Dr. Martha G. K. Schetky
Mrs. Edward Cox	Dr. Eleanor Scott
Dr. Jean Crump	Mrs. Nessie Haig Sheldon
Mrs. William M. David	Miss Louise Smyth
Mrs. William Drayton, Jr.	Dr. Mary M. Spears
Mrs. Henry P. Erdman	Mrs. James Starr
Dr. Marion Fay	Miss Ethel Stilz
Dr. Harriet Felton	Mr. Irvin Stone
Dr. Faith S. Fetterman	Mrs. Francis R. Strawbridge
Dr. Wilfrid B. Fetterman	Dr. Margaret C. Sturgis
Mrs. William C. Fownes	Miss Evelyn Swain
Mrs. Vida Hunt Francis	Miss Olga Tattersfield
Dr. Mollie Geiss	Dr. Ann Gray Taylor
Dr. Esther M. Greisheimer	Dr. Martha Tracy
Mrs. Charles F. Griffith	Mrs. Jessie Tricker
Dr. Roberta Hafkesbring	Dr. Emily Lois Van Loon
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SECOND UNITED BRETHERN CHURCH
York, Pennsylvania

Thursday evening, April 18, 1940, at 7:45 o'clock

FIFTH ANNUAL SPRING CONCERT

assisted by

Lynne Wainwright, Harp

of

THE CURTIS INSTITUTE OF MUSIC

and

Edythe Wareheim, Organ

Programme

I

Rigaudon
Bourrée

Rameau
Bach

II

Gavotte from "Iphigenia in Aulis"
Concert variations on Adeste Fideles

Gluck
Salzedo

III

Clair de lune
(with Edythe Wareheim)

Debussy

THE LITTLE SYMPHONY SOCIETY *of* PHILADELPHIA

"An American Debut Orchestra Dedicated to the Purpose of Creating More Opportunities for Young American Soloists, Conductors and Composers."

JOSEPH BARONE

Founder-Conductor

CONCERT

April 18, 1940, at 8.30 o'clock

in the Foyer of the

ACADEMY OF MUSIC

Broad and Locust Streets

GUEST ARTISTS

EZRA RACHLIN

Guest-Conductor

HILDA MORSE

Soprano

HERBERT BAUMEL

Violinist

NATHAN STUTCH

'Cellist

PROGRAM

JOSEPH BARONE, Conducting

- I. Beethoven.....Overture to "Egmont"
- II. Mahler....."Wenn Mein Schatz Hochzeit Mach"
from "Songs of a Wayfarer"
- Verdi....."Salce, Salce"
from "Otello"
- HILDA MORSE, Soprano
- III. Wagner.....Siegfried Idyll

INTERMISSION

EZRA RACHLIN, Conducting

- I. Mozart.....The Musical Jest
Allegro
Menuetto
Adagio Cantabile
Presto
- II. Brahms.....Concerto in A Minor for Violin and Violoncello
Allegro
Andante
Vivace non troppo
- HERBERT BAUMEL, Violinist
NATHAN STUTCH, 'Cellist
- III. Alvin Etler.....Music for Chamber Orchestra

Tentative plans call for a series of six concerts during the 1940-'41 season. Candidates wishing to make an appearance with the LITTLE SYMPHONY SOCIETY are asked to communicate with Mr. Joseph Barone, Bryn Mawr, Penna. Applications must be accompanied by a letter of recommendation from a teacher, an eminent musician, or a school of music.

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Nikolai Sokoloff

NOTES

HERBERT BAUMEL—Born in New York City in 1920. Pupil of Madame Lea Luboshutz at The Curtis Institute of Music.

ALVIN ETLER—Born in Battle Creek, Iowa, 1913. Attended University of Illinois, Cleveland Institute of Music, and Western Reserve University of Cleveland, Ohio. Member of Indianapolis Symphony. Has received Guggenheim Fellowship for 1940-'41.

HILDA MORSE—Born in New York City in 1920. Pupil of Madame Elisabeth Schumann at The Curtis Institute of Music, graduating in May.

EZRA RACHLIN—Born in Los Angeles in 1916. Graduated from The Curtis Institute of Music in 1937, having studied under Fritz Reiner.

NATHAN STUTCH—Born in Pittsburgh in 1920. Pupil of Felix Salmond at The Curtis Institute of Music.

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Violas

Leonard Mogill

Simon Asin

Violoncellos

Benjamin Gusikoff

Morris Lewin

Bass

Irven Whitenack

Harp

Marjorie Tyre

Flutes

John Fischer

Hans Schlegel

Oboes

John Minsker

Louis Di Fulvio

Clarinets

Robert McGinnis

Leon Lester

Bassoons

Sol Schoenbach

John Fisnar

English Horn

John Minsker

Horns

Clarence Mayer

Mason Jones

Trumpets

Harold W. Rehrig

Sigmund Hering

Trombone

Charles Gusikoff

Percussion

Oscar Schwar

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Benjamin Gusikoff

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La Salle College

Glee Club

UNDER DIRECTION OF

Mr. William J. Kavanagh '39

PRESENTS ITS

Annual Concert

FEATURING

Miss Doris Luff

Soprano

College Hall

April 19, 1940

Program of the La Salle College Glee Club

I. GLEE CLUB

1. Songs My Mother Taught Me Dvorak
2. Sylvia Speaks
3. Moonlight Madonna Fibisch-Scotti
4. Fireflies Traditional Russian

II. MISS LUFF

1. "Deh vieni, non tardar" from the "Marriage of Figaro" Mozart
2. Le Charme Chausson
3. Le Nil Leroux

III. GLEE CLUB

1. Autumn Sea Gericke
2. Chorus of Peers Gilbert
3. The Old Refrain Kreisler
4. Zieh' Mit Nestler
5. Soldier's Farewell Kinkel

IV. PIANO SELECTIONS Mr. Kavanagh

- I. Sonata, Opus 48, No. 2 Beethoven
- II. Waltz in E Flat Durand

V. GLEE CLUB

1. O Bone Jesu Palestrina
2. Where'er You Walk Jamdel
3. Still As The Night Bohm
4. Lift Thine Eyes Logan

VI. MISS LUFF

1. Alleluja Mozart
2. Night and the Curtains Drawn Ferrata
3. Last Rose of Summer Von Flotow

VII.

1. Golden Days
 2. Deep in My Heart
 3. Drinking Song
 4. Serenade
 5. Stout-hearted Men
- } Medley from the
Student Prince by Romberg
- Romberg Soloist, Mr. Grady

Miss Luff and the Glee Club

- Italian Street Song Herbert

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Robert Dean	Walter Lion	Andrew O'Keefe
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James Eigo	Michael Meno	Daniel Rodden
Charles Silverthorn	William Smith	

Chairman: William M. Mulroy

Program: Robert J. Courtney Publicity: John McMenamin

Ticket: Ludwig Frank Floor: John Mason

*The Glee Club wishes to extend thanks and appreciation
to the following*

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George Brookes, John Goode, Vincent Buggy
Edward Davis, John McEvoy, Lawrence Kelly, Owen Breen

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Orfeo ed Euridice	Gluck
Largo	
Waltz in A flat	Brahms-Groer
Gypsy rondo	Haydn
Orchestra	

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(Continued)

V

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Symphonic poem for male chorus,
soprano solo, string orchestra,
and piano

Autumn

Winter

Spring

Summer

Fugue

Eighth Season . . .

THIRD CONCERT
of the
ROXBOROUGH
SYMPHONY ORCHESTRA

LEONARD DeMARIA, Conductor



Under Auspices of the
PARENTS' ASSOCIATION AND LYCEUM
of the 21st Ward

ROXBOROUGH HIGH SCHOOL AUDITORIUM

May Twenty-Seventh

1940

PROGRAMME



LEONARD DeMARIA

Conductor

JOSEPH TYBESKEY

Concert Meister

NATHAN STUTCH

Violoncellist



1. Beethoven - - - "Egmont" - - - Overture
2. Beethoven - - - - - 5th Symphony
3. Haydn - Concerto in D Major - Allegro Moderato
Violoncello with Orchestra
Nathan Stutch
4. Brahms - - - - - Hungarian Dances 5 and 6



INTERMISSION

Short Address on the 250th Anniversary - W. B. Forney, Jr.,



5. Gounod - - - - - Ballet Music from "Faust"
6. Bach - - - Adagio from the Organ Toccata in C Major
Glazounov - - - Serenade Espagnole, Opus 20, No. 2
Weber - - - Rondo in A Major
Violoncello with Piano
Nathan Stutch, Violoncello Leo Luskin, Piano
7. A Round of Country Dance Tunes - Arr. by Dorothy Berliner
8. Sibelius - - - Finlandia - - - Tone Poem

Finale

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MUSICALE

AUSPICES OF THE CHOIR

FIRST METHODIST CHURCH

OF HADDON HEIGHTS

TUESDAY EVENING, MAY 28, 1940

EIGHT-TWENTY O'CLOCK



*"Make a joyful noise unto the Lord, all the Earth,
Make a loud noise, and rejoice, and sing praise."*



ARTISTS

EMILY MICKUNAS - - Coloratura Soprano

NATHAN STUTCH - - - - - Cellist

CHARLES SCHILLING LINTON - - Pianist



ACCOMPANIST

DR. ROWLAND RICKETTS - - - Organ



JOHN H. HECKMANN - Organist-Director

REV. OLIVER C. APGAR - - - - Pastor

PROGRAMME

Choir—"Salutation" Gaines

"Cherubim Song" Bortnyanski

Piano—"First Movement from the Concerto in
A Minor" Grieg

Soprano—"Nymphs and Fauns" Bemberg

"Una voce poco fa" Rossini
(From "Barber of Seville")

Cello—"First Movement from the Concerto in
D Major" Haydn
Allegro Moderato

Choir—"When to Thee Our Saviour Went" Wagner
(From "Die Meistersinger")

"The Lord Now Victorious" Mascagni
(From "Cavalleria Rusticana")

PROGRAMME

Piano—"Staccata Caprice" Vogrich

"Valse in E Major" Moszkowski

Soprano—"The Fields are Full" Armstrong-Gibbs

"Mantle of Blue" Bridge

"Je suis Titania" Thomas
(From "Mignon")

Cello—"Adagio" Bach
(From "Organ Toccata in C Major")

"Serenade Espagnole" (Opus 20, No. 2) . . Glazounow

"Gavotte in D Major" Popper

Choir—"The Omnipotence" Schubert

Solo: Emily Mickunas

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THE ORGAN TO WHICH YOU ARE LISTENING THIS EVENING IS ONE OF OUR INSTALLATIONS
ALSO THE FOLLOWING RECENTLY INSTALLED

FIRST BAPTIST CHURCH, HADDONFIELD, N. J.

FIRST PRESBYTERIAN CHURCH, SAYRE, PA.

FIRST METHODIST CHURCH, NICHOLS, N. Y.

THE PHILADELPHIA AWARD

FOUNDED IN 1921 BY EDWARD W. BOK

Medal Designed by Violet Oakley

THE ACADEMY OF MUSIC

PHILADELPHIA

THURSDAY EVENING, MARCH SEVENTH

NINETEEN HUNDRED AND FORTY

AT EIGHT-THIRTY O'CLOCK

THE PHILADELPHIA AWARD was founded in June, 1921, by Edward W. Bok who created a fund from the annual revenue of which a prize of Ten Thousand Dollars is conferred each year upon that man or woman living in Philadelphia, its suburbs or vicinity, who during the preceding calendar year, shall have performed or brought to its culmination an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the center.

In other words, The Philadelphia Award is a Nobel Prize adapted to Philadelphia, and as such it has been characterized by writers the country over.

It was bestowed in former years upon

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1923	1931
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1924	1932
SAMUEL YELLIN	LUCY L. W. WILSON
1925	1933
CHEVALIER JACKSON	CHARLES M. B. CADWALADER
1926	1934
W. HERBERT BURK	FRANCIS FISHER KANE
1927	1935
ELI KIRK PRICE	GEORGE W. WILKINS
1928	1936
ALFRED NEWTON RICHARDS	
1937	
RUFUS M. JONES AND CLARENCE E. PICKETT	
1938	

"Do you covet distinction? You will never get it by serving yourself. Do you covet honor? You will get it only as a servant of mankind."

—From Woodrow Wilson's address at Swarthmore College
October, 1913.

PROGRAM

(Under the Auspices of The Philadelphia Forum)

INTRODUCTION Doctor Charles E. Beury
President of The Philadelphia Forum

ADDRESS BY CHAIRMAN Philip C. Staples, Esquire
Chairman, Board of Trustees
The Philadelphia Award

TONE POEM, "FINLANDIA" *Sibelius*
The Curtis Symphony Orchestra
Alexander Hilsberg, *Guest Conductor*

ADDRESS Honorable Francis Biddle
Solicitor General of the United States

PRELUDE TO ACT I, "LOHENGRIN" *Wagner*
The Curtis Symphony Orchestra

PRESENTATION—THE PHILADELPHIA AWARD
Honorable Roland S. Morris

OVERTURE, "ROMEO AND JULIET" *Tchaikovsky*
The Curtis Symphony Orchestra

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Bach Cantata Festival

St. James's Protestant Episcopal Church
22nd and Walnut Streets, Philadelphia

May 3rd and 4th, 1940

The Philadelphia Bach Festival Chorus

Under the Direction of
JAMES ALLAN DASH

Instrumentalists from
The Curtis Symphony Orchestra

SOLOISTS

SOPRANOS

BARBARA THORNE
ALICE HUFSTADER
FLORENCE KIRK

ALTOS

VIRGINIA KENDRICK
VERONICA SWEIGART
ANNE SIMON

TENORS

STEUART WILSON
GEORGE LAPHAM
HARRY DANNER

BASSES

EDWARD RHEIN
MARK DAWSON
LEONARD TREASH

RANDALL WILKINS, *Organist*

ROBERT B. MILLER, *Harpsichord*

PROGRAM NOTES BY
HENRY S. DRINKER



FRIDAY, MAY 3d—8:15 P. M.

CANTATA No. 198—The Trauerode (see p. I of Insert).

CANTATA No. 65—"From Sheba shall many men be coming" (see p. II).

CANTATA No. 79—"God the Lord is Sun and Shield" (see p. III).

SATURDAY, MAY 4th—4:30 P. M.

CANTATA No. 4—"Christ lay by death enshrouded" (see p. IV).

CANTATA No. 6—"Bide with us" (see p. V.).

CANTATA No. 64—"See ye! Behold what love" (see p. VI).

SATURDAY, MAY 4th—8:15 P. M.

THE MAGNIFICAT—(See p. VII.)

CANTATA No. 27—"Who knows how near is my last hour" (see p. VIII).

CANTATA No. 50—"Now is the Hope and the Strength."

After the performance of each of the Cantatas, except the last, the audience will rise and sing, with the Chorus and Orchestra, the appropriate Chorale, reproduced in the Insert in the middle of this pamphlet.

There will, of course, be no applause.

THE PHILADELPHIA BACH FESTIVAL SOCIETY

In the fall of 1931 James Allan Dash, with a small group of Bach enthusiasts, founded the Bach Society of Delaware County. Initially it comprised 25 singers. Its stated purpose was "to study and to perform the choral masterpieces of Johann Sebastian Bach, particularly the lesser known works".

The first public performance was in an Upper Darby church and comprised the three Cantatas, "Sleepers Wake" (Cantata No. 140), "The Sages of Sheba" (No. 65), and "God's Time is Best" (No. 106), with accompaniment of organ and volunteer instrumentalists. While during its early days the Society took part in the performance of works of other masters, of late years it has devoted itself exclusively to Bach's Church Cantatas.

In June 1938, the Conductor, James Allan Dash, was the recipient of a grant-in-aid by the Carnegie Corporation to enable him to go to Leipsic, the fountain-head of Bach tradition, and study Bach there with Dr. Karl Straube, the Cantor of the St. Thomasschule, the position occupied by Bach himself from 1723 to 1750.

During his year under Dr. Straube,—recognized as perhaps the greatest living authority on the interpretation of Bach's Church Cantatas,—Mr. Dash studied, exhaustively, upwards of 70 Cantatas. Returning to Philadelphia in the fall of 1938, fired with renewed zeal for Bach and with added determination to present his music in accordance with authentic tradition, Mr. Dash secured the necessary funds and support to prepare the three performances comprising the 1939 Festival, which he had planned in Leipsic.

On Friday evening, May 5, 1939, the performance comprised the three Cantatas, Nos. 140 (Sleepers Wake), 1 (How Bright and Fair the Morning Star), and 142 (For Unto Us a Child is Born); on Saturday afternoon, May 6, Cantata No. 106 (God's Time is Best), No. 54 (Stand Ye Firm Against All Evil), and No. 180 (Deck Thyself, My Soul, with Gladness); and on Saturday evening, May 6, Cantata No. 21 (My Heart and Soul were Sore Distressed), and Cantata No. 11 (Praise to God on High in Heaven).

The enthusiasm of singers, orchestra, and audience (several hundred had to be turned away on each of the two days, owing to lack of seating space) made it apparent that the Bach Festival should become a permanent feature of Philadelphia's musical life. A grant was ac-

cordingly secured from two of the Foundations to enable Mr. Dash to give up his position in Reading, move permanently to Philadelphia, and devote the major part of his time to the development of the Bach Chorus and Festival. The Bach Society of Delaware County and the Bach Choir of Philadelphia were merged into The Philadelphia Bach Festival Society, legally organized to provide for both Singing and Sustaining Members. For this season, subscriptions have been received from the Sustaining Members, to whom will be allotted reserved seats for the three 1940 performances, to the extent of the seating capacity. The balance of the expense of the 1940 Festival is underwritten by a small group of enthusiasts. Mr. Dash has never received any compensation (except for the Foundation grants referred to).

THE 1940 FESTIVAL AND PLANS FOR THE FUTURE

Bach's Sacred Cantatas were always performed by Bach in Church, as part of a Church Service. They can command the necessary atmosphere only when heard in Church. By the great courtesy of Dr. Mockridge, Dr. Priest, and the vestry, St. James's Church has been made available for the present performances, as it was for the Festival in 1939.

For this Festival, we have the cooperation of members of the Curtis Institute Orchestra and of eminent soloists. The nine Cantatas chosen for performance are among the most beautiful of the 199 Church Cantatas of Bach which have come down to us. The Chorus, the Soloists, and the Orchestra have studied them with Mr. Dash, not only with thoroughness and intelligence, but with the cumulative enthusiasm which the actual participation in Bach's music engenders and which is bound to communicate itself to the hearers.

Mr. Robert B. Miller, who will play the Harpsichord at the Festival, has been the Accompanist at rehearsals and has been untiring in his devotion and able assistance in preparing the performances.

The Hammond Organ, used to accompany the Chorus, is by courtesy of John Wanamaker. The Harpsichord is loaned by N. Stetson & Co.

When the Chorus met last fall for the first rehearsal of the works to be done at this Festival, there were approximately 200 applicants. Since the Chorus has been restricted to 150 singers, there has developed a considerable waiting list. With this waiting list as a nucleus, and with other applicants for the Chorus who will be continually applying and members of the present Bach Chorus who crave even more choral singing, it is proposed, at the conclusion of the present Festival, to form a

second chorus which will at once begin rehearsals * for a two-day Schubert Festival in February 1941. This chorus will perform, with an appropriate orchestra, a number of choral works by Schubert, including the Masses in A \flat and E \flat . These magnificent works have, it is believed, never before been heard in Philadelphia, although they are on a par with the Schubert symphonies which are so well known.

With the second chorus we will plan to have a Mozart Festival in February 1942.

Thereafter, we hope to maintain the two choruses, each working toward an annual Choral Festival. That held the first week in May will always be a Bach Festival; the other Festival, held in February, will on each occasion perform the works of one composer,—February 1941, Schubert; February 1942, Mozart; February 1943, perhaps Brahms; February 1944, perhaps Handel; etc. Eventually it may be even possible to organize a third chorus for an annual Festival in November.

The development of the Bach chorus has convinced us that there is no musical experience more thrilling or satisfying than the intensive study by the singers of a group of the major works of one composer. We are also convinced that there is a large section of the music-loving public of Philadelphia which is seriously interested in hearing the masterpieces of choral music, which, comparatively speaking, have been neglected in Philadelphia.

THE WORKS PERFORMED AT THIS FESTIVAL

Of the nine works in the present programs (all of which were composed during the first 17 years of Bach's Cantorship at Leipsic), two,—Nos. 4 and 27,—are Choral Cantatas, in which one or more of the movements are based on an old Choral Melody. These melodies were very familiar to the congregations of Bach's time, who could readily recognize them amid the maze of Bach's counterpoint. In performing them, we sing the simple Chorale first, so as to give our audience at least an approximation of the familiarity which Bach could take for granted. Before the performance of Cantata No. 4 and of No. 27, the Organist will play the Choral Preludes by Bach based on these Chorales.

* Monday evenings, 8 o'clock, at 1617 Spruce Street, Philadelphia. Rehearsals will be held from May 6 to June 17, inclusive. After the summer vacation the chorus will resume activity September 16. The Bach Chorus will begin rehearsals for the 1941 Festival September 17 (same place), and meet every Tuesday evening (8 o'clock) thereafter.

In the case of four of the Cantatas (Nos. 65, 79, 6, 64), while they contain no chorus based on a Choral Melody, they all have one or more of these old Lutheran Chorales, in simple form and in Bach's harmonization, inserted between the other movements.

Of Cantata No. 50 we have but a single movement (probably there were other movements which have been lost) in the form of a magnificent double fugue, with large orchestral accompaniment.

The Magnificat is sung in Latin, the other works in English.

With Bach, the text of his vocal works was of the utmost importance. Constantly we find the emotional content of his music changing with the text, phrase by phrase, and often word by word. It is, however, believed to be much more feasible for the average American chorus and audience to appreciate the significance of a Bach Chorus, Vocal Solo, or Duet when sung to English words, *provided* the translation does not alter Bach's musical phrasing and is always careful to preserve the juxtaposition of significant passages in the text to the corresponding musical phrases. In the performance of seven of the Cantatas, Mr. Dash will use translations which I have made in an endeavor to present readily the meaning of the text, while adhering to Bach's phrasing, emphasis, and accents. Also, in the case of numbers obviously derived from Bible passages, I have attempted to cut back, as far as possible, to the words of the English Bible, instead of translating into English "verse", the paraphrase, in German "verse", of the Lutheran Bible, which formed most of Bach's texts.

Discriminating critics will find frequent discrepancies in the English translations presently quoted. They must remember that these English words are not made as poetry, but to go into the subtle rhythmic patterns of this particular music, the music being always of first importance. It is much easier to change Bach's musical rhythms than it is to find English words which will exactly fit into them. The fault of many translations is that, in order to make their verses look and sound smooth and pretty, the translators frequently take it upon themselves to make convenient alterations in Bach's rhythm or musical diction, which is wholly contrary to my canons of musical ethics.

CANTATA No. 198

The Trauerode

The Trauerode, also known as Cantata No. 198, was composed by Bach for the memorial service of Queen Christiane Eberhardine of Saxony, who died September 7, 1727. The service was held in St. Paul's Church at Leipsic on October 17th. The text for the Ode, by J. C. Gottsched, as well as the music by Bach, were specially commissioned by Hans Carl von Kirchbach, the organizer of the ceremony. The fact that this commission was given to Bach instead of to Görner, the regular musical director at the Church, caused quite a ruction.

At the close of Bach's autograph score stand the words "SDG (So Danke Gott) a^o 1727. d Oct. 15 J. S. Bach". There were thus but two days between the completion of the composition and the performance, for the copying of the parts and the rehearsal!

Forkel, Bach's first biographer, was enchanted with the music of the Trauerode. "The choruses of this work", he says, "are so delightful that he who has begun to play one of them, will never quit till he has finished it" (p. 61, English Edition, 1920).

Spitta says that it is "one of Bach's finest works"; also that the Weimar Cantata, "Komm du süsse Todesstunde" (No. 161) is an "undeveloped sketch" for this work. Wilhelm Rust, the distinguished editor of the Bachgesellschaft from 1860 to 1881, has proved that the music from the Trauerode was adapted by Bach to a St. Mark's Passion. The text of this St. Mark's Passion was written for Bach by "Picander" in 1731. The music has unfortunately been lost. Rust also added to the Trauerode, for the Bachgesellschaft Edition, a new poetical version of Gottsched's text, for All Souls' Day, since every performance of the Trauerode cannot be given in memory of Queen Christiane Eberhardine. The text here used is the English version by George L. Osgood of Rust's text.

The Ode opens with an impressive chorus, asking the Father for hope and comfort in sorrow.

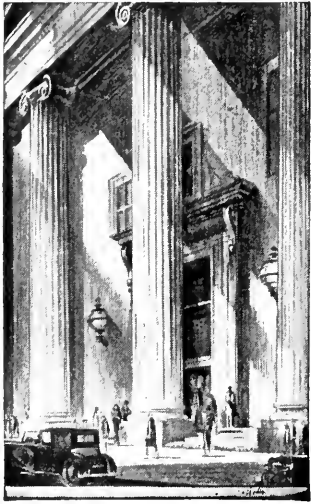
Then comes a short Recitative by the Tenor, "All flesh is grass", and "death must surely come", followed by an Aria for Soprano.

In Rust's Edition he inserted five splendid Bach Chorales between the verses of the text, and a sixth at the end. Five of these are sung in the present performance. The first, "Es ist gewisslich an der Zeit" (melody by Jos. Klug, 1525, Bach's Choralgesänge, B. & H. Edition, Nos. 262, 263), follows the Soprano Aria. The second, "Wer nur den lieben Gott lässt walten", is the same as that on which is based the open-



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PROGRAMME

I

ORCHESTRA

A Roman Carnival. Overture

Hector Berlioz

II

PIANO AND ORCHESTRA

Concerto No. 1 in E minor

Frédéric Chopin

Allegro maestoso

Romance. Larghetto

Rondo. Vivace

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III

SOLO PIANO

Polonaise in A major.....
Mazurka in C major.....
Berceuse in D flat major.....
Scherzo in B flat minor..... } Chopin

IV

PIANO AND ORCHESTRA

*Chromaticon. A symphonic dialogue
for piano and orchestra*

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Radio Programme

Monday, October 16, 1939 — 4:00 to 4:30 P. M.

THE CURTIS STRING QUARTET

JASCHA BRODSKY, *Violin*
CHARLES JAFFE, *Violin*
MAX ARONOFF, *Viola*
ORLANDO COLE, *Violoncello*

I

Quartet, Opus 64, No. 5 in D major (Lark)

HAYDN

Allegro moderato
Adagio cantabile
Menuetto
Finale

II

Second movement from Quartet in A minor, Opus 29

SCHUBERT

Andante

III

~~Third movement from Quartet in E flat major~~

~~DITTERSDORF~~

~~Allegro~~

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Radio Programme

Monday, October 23, 1939 — 4:00 to 4:30 P. M.

FREDERICK VOGELGESANG, *Violin*

Gavotte in E major BACH-KREISLER

Andante from Sonata No. 3 in A minor BACH-SILOTI

Fugue from Sonata No. 5 in C major (for Violin alone) BACH

Etude-caprice KREUTZER-KAUFMAN

Polichinelle KREISLER

Caprice No. 24 PAGANINI-AUER

VLADIMIR SOKOLOFF, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

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Radio Programme

Monday, October 30, 1939 — 4:00 to 4:30 P.M.

JORGE BOLET, *Pianist*

Three intermezzi, Opus 117 BRAHMS

E flat major

B flat minor

~~C sharp minor~~

Sonata in E flat, Opus 81a BEETHOVEN

Les adieux—Adagio. Allegro

L'absence—Andante espressivo

Le retour—Vivacissimamente

COLUMBIA BROADCASTING SYSTEM

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Radio Programme

Monday, November 6, 1939—4:00 to 4:30 P. M.

NATHAN STUTCH, *Violoncellist*

RALPH BERKOWITZ, *Pianist*

HILDA MORSE, *Soprano*

EUGENE BOSSART, *Accompanist*

I

First and second movements from Sonata No. 1

in E minor, Opus 38 BRAHMS

Allegro non troppo

Allegretto quasi menuetto

NATHAN STUTCH

RALPH BERKOWITZ

II

Das verlassene Mägdlein } HUGO WOLF
Nimmersatte Liebe }

La Chevelure } DEBUSSY
Mandoline }

HILDA MORSE

EUGENE BOSSART

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Radio Programme

Monday, November 13, 1939 — 4:00 to 4:30 P. M.

ROBERT CORNMAN, *Piano*
VEDA REYNOLDS, *Violin*
NATHAN STUTCH, *Violoncello*
JOHN SIMMS, *Piano*

I

Two preludes and fugues from the Well-tempered
Clavichord, Book 1..... BACH
No. 17 in A flat major
No. 16 in G minor

ROBERT CORNMAN

II

Trio in C minor, Opus 101..... BRAHMS
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

VEDA REYNOLDS
NATHAN STUTCH
JOHN SIMMS

COLUMBIA BROADCASTING SYSTEM

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Radio Programme

Monday, November 20, 1939 — 10:30 to 11:00 P. M.

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

I

Prelude in E major..... BACH
(Orchestrated by Pick-Mangiagalli)

II

Symphony No. 95 in C minor..... HAYDN
 Allegro
 Andante cantabile
 Menuetto
 Finale. Vivace

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, November 27, 1939 — 4:00 to 4:30 P.M.

NOAH BIELSKI, *Violin*
MORRIS SHULIK, *Violin*
STEPHEN KATSAROS, *Viola*
WILLIAM SAPUTELLI, *Violoncello*
CURTIN WINSOR, *Commentator*

Comments

CURTIN WINSOR

Quartet in B flat major, Opus 18, No. 6 BEETHOVEN

Allegro con brio
Adagio ma non troppo
Scherzo. Allegro

La Malinconia. Adagio. Allegretto quasi Allegro

NOAH BIELSKI
MORRIS SHULIK
STEPHEN KATSAROS
WILLIAM SAPUTELLI

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, December 4, 1939 — 4:00 to 4:30 P.M., E.S.T.

I

Concerto in G major for two violoncellos, unaccompanied . COUPERIN

Prelude

Air

Sarabande

Chaconne

ESTHER GRUHN } *Violoncellos*
TRUE CHAPPELL }

II

Das musikalische Opfer..... BACH

Ricercar a 3

JOHN DELANCIE, *Oboe*

CHARLES GILBERT, *English Horn*

SANFORD SHAROFF, *Bassoon*

RALPH BERKOWITZ, *Cembalo*

Canon perpetuus

BURNETT ATKINSON, *Flute*

RAFAEL DRUIAN, *Violin*

TRUE CHAPPELL, *Violoncello*

RALPH BERKOWITZ, *Cembalo*

Canon a 4

Rafael Druian, *Violin*

Herbert Baumel, *Violin*

Albert Falkove, *Viola*

True Chappell, *Violoncello*

Ricercar a 6

JOHN DELANCIE, *Oboe*

RAFAEL DRUIAN, *Violin*

CHARLES GILBERT, *English Horn*

ALBERT FALKOVE, *Viola*

SANFORD SHAROFF, *Bassoon*

TRUE CHAPPELL, *Violoncello*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Monday, December 11, 1939 — 10:30 to 11:00 P.M., E.S.T.

ALFRED MANN, *Recorder*
RAFAEL DRUIAN, *Violin*
MARGUERITE KUEHNE, *Violin*
NATHAN STUTCH, *Violoncello*

and
STRING ORCHESTRA, *Conducted by*
EZRA RACHLIN

I

Concerto for recorder and strings HANDEL
(*arrangement from the figured bass by ALFRED MANN*)

Larghetto
Allegro
Larghetto
A tempo di gavotti-

ALFRED MANN and STRING ORCHESTRA, *conducted by* EZRA RACHLIN

II

Concerto Grosso No. VIII in G minor CORELLI

Vivace. Grave. Allegro
Adagio. Allegro. Adagio
Vivace. Allegro
Pastorale ad libitum. Largo

RAFAEL DRUIAN
MARGUERITE KUEHNE
NATHAN STUTCH

and
STRING ORCHESTRA, *conducted by* EZRA RACHLIN

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, December 18, 1939 — 10:30 to 11:00 P. M., E.S.T.

STRING ORCHESTRA, *Conducted by*
EZRA RACHLIN

I

Brandenburg Concerto No. 3 in G major BACH
Allegro moderato
Adagio
Allegro

II

Aus Holbergs Zeit—Suite GRIEG
Präludium
Sarabande
Gavotte
Air
Rigaudon

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, January 8, 1940 — 4:00 to 4:30 P. M., E.S.T.

PHYLLIS MOSS, *Piano*

ROBERT GROOTERS, *Baritone*

I

Sonata in F minor, Opus 57

BEETHOVEN

Allegro assai

Più allegro

Andante con moto

Allegro ma non troppo

PHYLLIS MOSS

II

Wenn du zu den Blumen gehst

H. WOLF

Nacht und Träume

SCHUBERT

Die Lotosblume

SCHUMANN

Rastlose Liebe

SCHUBERT

ROBERT GROOTERS

EUGENE BOSSART, *Accompanist*

THE COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, January 15, 1940 — 4:00 to 4:30 P.M., E.S.T.

NATHAN GOLDSTEIN, *Violin*
CHARLES LIBOVE, *Violin*
RALPH BERKOWITZ, *Piano*
DONALD HULTGREN, *Tenor*

I

Sonata in E major for two violins and piano HANDEL
Adagio
Allegro
Adagio
Allegro

NATHAN GOLDSTEIN
CHARLES LIBOVE
RALPH BERKOWITZ

II

Jeg elsker dig (I love thee) } GRIEG
Med en vandlilje (With a waterlily) }
En svane (A swan) }
Tönerna (Visions) SJÖBERG
The lament of Ian the proud GRIFFES

DONALD HULTGREN
RALPH BERKOWITZ, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, January 22, 1940 — 10:30 to 11:00 P.M., E.S.T.

BURNETT ATKINSON, *Flute*
LYNNE WAINWRIGHT, *Harp*

and

ORCHESTRA, *conducted by*
EZRA RACHLIN

I

Concerto in C major for flute and harp (K. 299) MOZART

Allegro

Andantino

Rondo. Allegro

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, January 29, 1940 — 10:30 to 11:00 P.M., E.S.T.

WOODWIND ENSEMBLE, *conducted by*
MARCEL TABUTEAU

I

Variations on the theme "Là ci darem la mano"
from Mozart's "Don Juan" BEETHOVEN
JOHN DELANCIE, *Oboe*
PERRY BAUMAN, *Oboe*
CHARLES GILBERT, *English Horn*

II

Sonata RIETI
Allegretto
Adagio doloroso
Vivace ed energico
JORGE BOLET, *Piano* JOHN DELANCIE, *Oboe*
ELEANOR MITCHEL, *Flute* MANUEL ZEGLER, *Bassoon*

III

Aubade DE WAILLY
Allegro
BRITTON JOHNSON, *Flute*
JOHN DELANCIE, *Oboe*
JAMES KING, *Clarinet*
Three Chinese impressions KAMENEFF
(arranged for wind instruments by JOEL SPECTOR)
In old Peking
The forbidden city
Fireworks
BRITTON JOHNSON, *Flute* JAMES RETTEW, *Clarinet*
JOHN KRELL, *Flute* MANUEL ZEGLER, *Bassoon*
JOHN DELANCIE, *Oboe* SANFORD SHAROFF, *Bassoon*
RALPH GOMBERG, *Oboe* DAVID HALL, *French Horn*
CHARLES GILBERT, *English Horn* JOSEPH WHITE, *French Horn*
JAMES KING, *Clarinet*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, February 5, 1940 — 4:00 to 4:15 P.M., E.S.T.

ELEANOR MELLINGER, *Harp*

Impromptu-Caprice PIERNE

~~Chanson de Guillot Martin~~ ~~PERILLOU~~

Pirouetting Music Box }
Concert Variations on "Adeste Fideles" } SALZEDO

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, February 12, 1940 — 4:00 to 4:30 P.M., E.S.T.

MITCHEL LURIE, *Clarinet*
JACOB KRACHMALNICK, *Violin*
PAUL SHURE, *Violin*
JEROME LIPSON, *Viola*
NATHAN GERSHMAN, *Violoncello*

I

Clarinet quintet in A major, (K.581) MOZART
Allegro
Larghetto
Menuetto
Allegretto con Variazioni

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, February 19, 1940 — 10:30 to 11:00 P.M., E.S.T.

MADRIGAL CHORUS, *conducted by*
MR SAMUEL BARBER

I

- (5) Ave Maria JOSQUIN DE PRÉS
(6) Il est bel et bon PASSEREAU
(4) Era l'anima mia MONTEVERDI

II

- (2) Adieu, sweet Amarillis WILBYE
(3) Now is the month of Maying MORLEY
(1) The nightingale PHILIPS

III

~~A stopwatch and an ordnance map (first performance) BARBER~~
~~for men's chorus and kettledrums~~
~~DAVID STEPHENS, *Tympani*~~

Elegischer Gesang, Opus 118 BEETHOVEN
for mixed chorus and string quartet

BARUCH ALTMAN, *Violin*

JULIUS WEISSMAN, *Viola*

HERBERT BAUMEL, *Violin*

NATHAN STUTCH, *Violoncello*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, February 26, 1940 — 10:30 to 11:00 P.M., E.S.T.

THE CURTIS SYMPHONY ORCHESTRA

and

CHORUS

Conducted by

FRITZ REINER

Utrecht Jubilate (1713) HANDEL
(1685-1759)

- I "Oh, be joyful in the Lord"
- II "Serve the Lord with gladness"
- III "Be ye sure that the Lord He is God"
- IV "Oh, go your way into his gates with thanksgiving"
- V "For the Lord is gracious"
- VI "Glory be to the Father"
- VII "As it was in the beginning"

The Curtis Institute of Music Radio Programme

Monday, March 11, 1940 — 4:00 to 4:30 P.M., E.S.T.

JACOB KRACHMALNICK, *Violin*

LOUIS SHUB, *Piano*

~~Perpetuum mobile, Opus 34, No. 5~~ ~~RIES~~

Sonata for violin and piano FRANCK

Allegretto ben moderato

Allegro

Recitativo—fantasia

Allegretto poco mosso

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE OF MUSIC

RADIO PROGRAMME

Monday, March 18, 1940 — 4:00 to 4:30 P.M., E.S.T.

REBA ROBINSON, *Harp*
NATHAN STUTCH, *Violoncello*
BURNETT ATKINSON, *Flute*
THOMAS PERKINS, *Baritone*
JAMES COSMOS, *Baritone*
IRVIN BUSHMAN, *Baritone*
NORMAN ROSE, *Tenor*
RALPH BERKOWITZ, *Accompanist*

I

Three poetical studies SALZEDO
Mirage
Idyllic poem
Inquietude
REBA ROBINSON

II

"Let the fifes and the clarions"
from the "Fairy Queen" PURCELL
THOMAS PERKINS and JAMES COSMOS
The angler song LAWES
NORMAN ROSE and IRVIN BUSHMAN
Sound the trumpet PURCELL
THOMAS PERKINS and JAMES COSMOS

III

La laborde: Rondement.... }
La boucon: Andante } RAMEAU
L'agaçante: Rondement }

REBA ROBINSON, NATHAN STUTCH
and BURNETT ATKINSON

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Monday, April 1, 1940 — 4:00 to 4:30 P.M., E.S.T.

CLARENCE SNYDER, *Organ*

MILTON WOHL, *Violin*

LOUIS SHUB, *Piano*

I

Chorale Prelude: BACH
Alle Menschen müssen sterben

Fugue in G minor (Great) BACH

CLARENCE SNYDER

II

Concert sonata after Pugnani SCALERO

Andantino

Adagio

Moderato, ma con spirito

MILTON WOHL

LOUIS SHUB

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Monday, April 8, 1940 — 4:00 to 4:30 P.M., E.S.T.

I

Trio in C major for Piano, Violin
and Violoncello (K. 548)..... MOZART

Allegro

Andante cantabile

Allegro

EILEEN FLISSLER, *Piano*

BARUCH ALTMAN, *Violin*

NATHAN STUTCH, *Violoncello*

II

Serenade in D major, Opus 25,
for Flute, Violin and Viola BEETHOVEN

Entrata. Allegro

Tempo ordinario d'un menuetto

Andante con variazioni

ELEANOR MITCHEL, *Flute*

SOLOMON OVCHAROV, *Violin*

PHILIP GOLDBERG, *Viola*

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Monday, April 15, 1940—10:30 to 11:00 P.M., E.S.T.

STRING ORCHESTRA

conducted by ALEXANDER HILSBERG

Suite in E major CORELLI

Sarabanda. Largo

Giga

Badinerie. Vivace

First, second and fourth movements of
Concerto Grosso, for string orchestra
with piano obbligato BLOCH

Prelude. Allegro energico e pesante

Dirge. Andante moderato

Fugue. Allegro

assisted by JORGE BOLET, *Piano*

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Monday, April 22, 1940—10:30 to 11:00 P.M., E.S.T.

CHAMBER ORCHESTRA
conducted by DAVID STEPHENS

NOAH BIELSKI, *Violin*

I

Canzonetta, Opus 62A..... SIBELIUS

II

Concerto No. 4 in D major (K 218)..... MOZART
Allegro
Andante cantabile
Rondeau. Andante grazioso
NOAH BIELSKI, *Violin*

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Wednesday, April 24, 1940
10:30 to 11:00 P.M., E.S.T.

MADRIGAL CHORUS
conducted by
MR SAMUEL BARBER
and
DR RANDALL THOMPSON

I

A stopwatch and an ordnance map SAMUEL BARBER
(for men's chorus and kettle drums)
(first radio performance)
DAVID STEPHENS, *Tympanist*

II

Americana RANDALL THOMPSON
(for mixed chorus)
May every tongue
The staff necromancer
God's bottles
The sublime process of law enforcement
Loveli-lines
EUGENE BOSSART, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

THE CURTIS INSTITUTE
OF MUSIC
RADIO PROGRAMME

Monday, April 29, 1940 — 4:00 to 4:30 P.M., E.S.T.

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

I

Prelude to Act III of *Lobengrin*..... WAGNER

First movement of the Second Symphony THOMPSON
Allegro

The Earl of Oxford's March BYRD-JACOB

Scherzo from Octet, Opus 20 MENDELSSOHN

Roman carnival overture..... BERLIOZ

COLUMBIA BROADCASTING SYSTEM



THE CURTIS INSTITUTE *of* MUSIC

SEVENTH COMMENCEMENT AND CONFERRING OF DEGREES



CASIMIR HALL

Friday, May the tenth

One Thousand Nine Hundred and Forty
at Three o'clock in the Afternoon

Order of Ceremonies



Organ Prelude

Chorale Vorspiel.....JOHANNES BRAHMS

“O Welt, ich muss dich lassen”

Prelude and Fugue in E minor (Cathedral).....J. S. BACH

ALEXANDER McCURDY, Mus.D.

Order of Ceremonies



Graduate Procession

Triumphal March SIGFRID KARG-ELERT

Invocation

The Reverend Alexander MacColl, D.D.

Hymn

Prayer of Thanksgiving. NETHERLAND FOLK-SONG
arr. by Kremser

Introduction

Director RANDALL THOMPSON, A.M., MUS.D.

Address

WALTER DAMROSCH, MUS.D.

“Our Musical Future”

Awarding of Diplomas of The Curtis Institute of Music

Conferring of Degrees in Course

President MARY LOUISE CURTIS BOK, MUS.D., L.H.D.

Director RANDALL THOMPSON

Hymn—The Star-Spangled Banner

Benediction

Graduate Recession

Finale from “Grande pièce symphonique”. . . . CÉSAR FRANCK

DIPLOMAS OF THE CURTIS INSTITUTE OF MUSIC



Piano

THELMA COHEN

Accompanying

LOUIS SHUB

Voice

ROBERT E. GROOTERS

HILDA MORSE

Violin

NOAH BIELSKI

ZELIK KAUFMAN

RUTH LUCILLE GRIZMER

MILTON JACQUES WOHL

Viola

BERNARD MILOFSKY (*in absentia*)

Double Bass

FERDINAND MARESH

HENRY PORTNOI

HARRY THEODORE SAFSTROM

Organ

HENRY KASEMAN BEARD, A.B.
(*Pennsylvania State College*)

JAMES BERNARD WILLIAMSON, JR., A.B.
(*University of North Carolina*)

RICHARD IRVEN PURVIS

Harp

LYNNE WAINWRIGHT

Oboe

JOHN SHERWOOD DE LANCIE

Composition

LELA MÄKI

English Horn

CHARLES EVERETT GILBERT

Conducting

WALDEMAR DABROWSKI

Bassoon

MANUEL ZEGLER

Composition and Conducting

LUKAS FOSS

Trumpet

JOSEPH E. FISCHER

LEO A. GOMBERG

Conducting, Tympani and Percussion

DAVID GLENN STEPHENS

JAMES JOSEPH TAMBURINI

Flute

BRITTON G. JOHNSON

Trombone

HOWARD COLE (*in absentia*)

GEORGE ANDREW GARSTICK

Tuba

JAMES MARTIN EMDE

DEGREES IN COURSE



Bachelor of Music—in Piano

FLORENCE FRASER

Master of Music—in Composition

ANDRÉ CONSTANT VAUCLAIN

Thesis: An April Overture
for full orchestra

Marshal

HANS WOHLMUTH, PH.D. (*Vienna*)

Assistant Marshals

JORGE BOLET, MUS.B.

LESTER ENGLANDER, A.B. (*University of Pennsylvania*); MUS.B.

JOSEPH SAMUEL LEVINE, MUS.B.

(1)

L I S T O F C O N C E R T S

FACULTY RECITALS

Casimir Hall

- First....Mr. Efrem Zimbalist, Violinist
January 24, 1940
- Second...Mr. Steuart Wilson, Tenor
February 12, 1940
- Third....Madame Elisabeth Schumann, Soprano
February 15, 1940
- Fourth...Dr. Alexander McCurdy, Organist
February 21, 1940
- Fifth....Madame Eufemia Gregory, Soprano
March 5, 1940
- Sixth....Mr. David Saperton, Pianist
March 26, 1940
- Seventh..Mr. Jorge Bolet, Pianist
April 27, 1940

(2)

STUDENTS' CONCERTS

Casimir Hall

Student of Madame Vengerova
(Zadel Skolovsky).....December 3, 1939

Student of Mr. Salzedo
(Lynn Wainwright).....December 5, 1939

Students of Mr. Salzedo.....December 12, 1939

Students of Dr. Wohlmuth.....January 31, 1940

Student of Madame Vengerova
(Sol Kaplan).....February 8, 1940

Student of Mr. Zimbalist
(Noah Bielski).....March 4, 1940

Students of Mr. Salzedo.....March 11, 1940

Student of Mr. Saperton
(Abbey Simon).....March 14, 1940

Students of Mr. Zimbalist.....March 27, 1940

Students of Mr. Torello.....March 29, 1940

Students of Mr. Saperton.....April 8, 1940

Students of Madame Schumann.....April 9, 1940

Student of Mr. Zimbalist
(Frederick Vogelgesang)..April 11, 1940

Students of Mr. Salmond.....April 16, 1940

STUDENTS' CONCERTS (continued)

Students of Dr. Bailly.....April 17, 1940
Students of Mr. Hilsberg.....April 18, 1940
Students of Mr. Tabuteau.....April 19, 1940
Students of Madame Vengerova.....April 25, 1940
Students of Mr. Kaufman.....April 26, 1940
Students of Madame Gregory.....April 30, 1940
Students of Dr. Bailly.....April 30, 1940
Students of Dr. Wohlmuth.....May 2, 1940
Student of Dr. McCurdy
 (Richard Purvis).....May 7, 1940
Students of Madame Luboshutz.....May 9, 1940

SPECIAL CONCERTS

The Historical Series

7 concerts.....(October 30, 1939
(November 27, 1939
(December 8, 1939
(January 19, 1940
(February 20, 1940
(March 15, 1940
(April 23, 1940

Sonata recital by

Madame Lea Luboshutz, Violinist

Mrs. Edith Evans Braun, Pianist...November 10, 1939

Recital of original music for

four hands at one piano by

Mr. Ralph Berkowitz and

Mr. Vladimir Sokoloff.....January 4, 1940

Recital of five Sonatas for

violoncello and piano by

Mr. Felix Salmond, Violoncellist

Mr. Ralph Berkowitz, Pianist.....January 10, 1940

The Trappe Family Singers.....February 16, 1940

Recital by

Mr. Sigurd Rascher, Saxophonist

Mr. George Robert, Pianist.....March 8, 1940

Piano and viola recital by

Miss Genia Robinor, Pianist

Dr. Louis Bailly, Violist.....March 13, 1940

Sonata recitals by

Mr. Adolf Busch, Violinist

Mr. Rudolf Serkin, Pianist.....(April 23, 1940

(May 1, 1940

(May 8, 1940

CONCERT COURSE

Wildwood Civic Club, Wildwood, New Jersey.....	August 22, 1939
Foremen's and Supervisors' Club, Gibbstown, New Jersey.....	September 21, 1939
Women's Club of Lynchburg, Lynchburg, Virginia.....	(October 13, 1939 (November 17, 1939
State Teachers College, Kutztown, Pennsylvania.....	October 18, 1939
Woman's Club of Wyncote, Wyncote, Pennsylvania.....	October 18, 1939
Washington College, Chestertown, Maryland.....	October 26, 1939
Harcum Junior College, Bryn Mawr, Pennsylvania.....	(November 2, 1939 (February 29, 1940
Junior Octave Club, Norristown, Pennsylvania.....	November 2, 1939
Friends' Select School, Philadelphia, Pennsylvania.....	November 3, 1939
Saint Andrew's School, Middletown, Delaware.....	November 4, 1939
University of Delaware, Newark, Delaware.....	(November 9, 1939 (April 11, 1940 (May 9, 1940
Sleighton Farms, Darling P.O., Pennsylvania.....	November 14, 1939
Octave Club, Norristown, Pennsylvania.....	November 15, 1939
Ursinus College, Collegeville, Pennsylvania.....	November 16, 1939
Schumann Club, Wildwood, New Jersey.....	November 28, 1939
New Jersey State Teachers College Glassboro, New Jersey.....	(November 30, 1939 (May 7, 1940 (May 21, 1940

CONCERT COURSE (continued)

George School,
 George School, Pennsylvania.....December 9, 1939
 Gaston Presbyterian Church,
 Philadelphia, Pennsylvania.....December 17, 1939
 Woman's Club of Allentown,
 Allentown, Pennsylvania.....January 2, 1940
 Moorestown High School,
 Moorestown, New Jersey.....February 22, 1940
 The Neighbors,
 Hatboro, Pennsylvania.....February 28, 1940
 Porch Club,
 Riverton, New Jersey.....March 5, 1940
 Pemberton Music Club,
 Pemberton, New Jersey.....April 9, 1940
 The Sommerville Committee of Swarthmore
 College, Swarthmore, Pennsylvania...April 18, 1940
 Holmquist School,
 New Hope, Pennsylvania.....April 20, 1940
 The Rotary Club of Wilmington,
 Wilmington, Delaware.....April 23, 1940
 New Jersey School Women's Club,
 Trenton, New Jersey.....May 4, 1940
 Emilie Krider Norris School,
 Philadelphia, Pennsylvania.....May 8, 1940
 Review Club of Oak Lane,
 Oak Lane, Philadelphia, Pennsylvania..May 15, 1940
 New Century Club,
 Wilmington, Delaware.....May 15, 1940

SPECIAL CONCERT COURSE

(Programs in which
Curtis students collaborated)

- Princeton University, Proctor Hall,
Princeton, New Jersey.....(November 5, 1939
(February 11, 1940
- Hagerstown Symphony Orchestra,
Hagerstown, Maryland.....December 7, 1939
- The Philomusian Club,
Philadelphia, Pennsylvania.....December 13, 1939
- Fifth Annual Concert Abington Senior
High School Combined Glee
Clubs, Abington, Pennsylvania.....March 15, 1940
- Woman's Medical College of Pennsylvania,
Philadelphia, Pennsylvania.....April 5, 1940
- Spring Concert of the Second United
Brethern Church, York, Pennsylvania..April 18, 1940
- The Little Symphony Society of
Philadelphia, Pennsylvania.....April 18, 1940
- La Salle College Glee Club Annual Concert,
Philadelphia, Pennsylvania.....April 19, 1940
- Junger Maennerchor,
Philadelphia, Pennsylvania.....May 10, 1940
- Roxborough Symphony Orchestra,
Roxborough, Pennsylvania.....May 27, 1940
- Musicale of the First Methodist Church,
Haddon Heights, New Jersey.....May 28, 1940

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CONCERTS ELSEWHERE

The Philadelphia Forum, Philadelphia,
The Curtis Symphony Orchestra.....March 7, 1940

Bach Cantata Festival,
St. James Protestant Episcopal
Church, Philadelphia, Pennsylvania...(May 3, 1940
(May 4, 1940

Benefit for Commission for the Polish
Relief, Academy of Music,
Philadelphia, Pennsylvania.....May 13, 1940

RADIO PROGRAMMES

October 16, 1939 to April 29, 1940

Seventh Commencement and Conferring
of Degrees.....May 10, 1940





